

NOVEMBER-DECEMBER, 1958

music journal



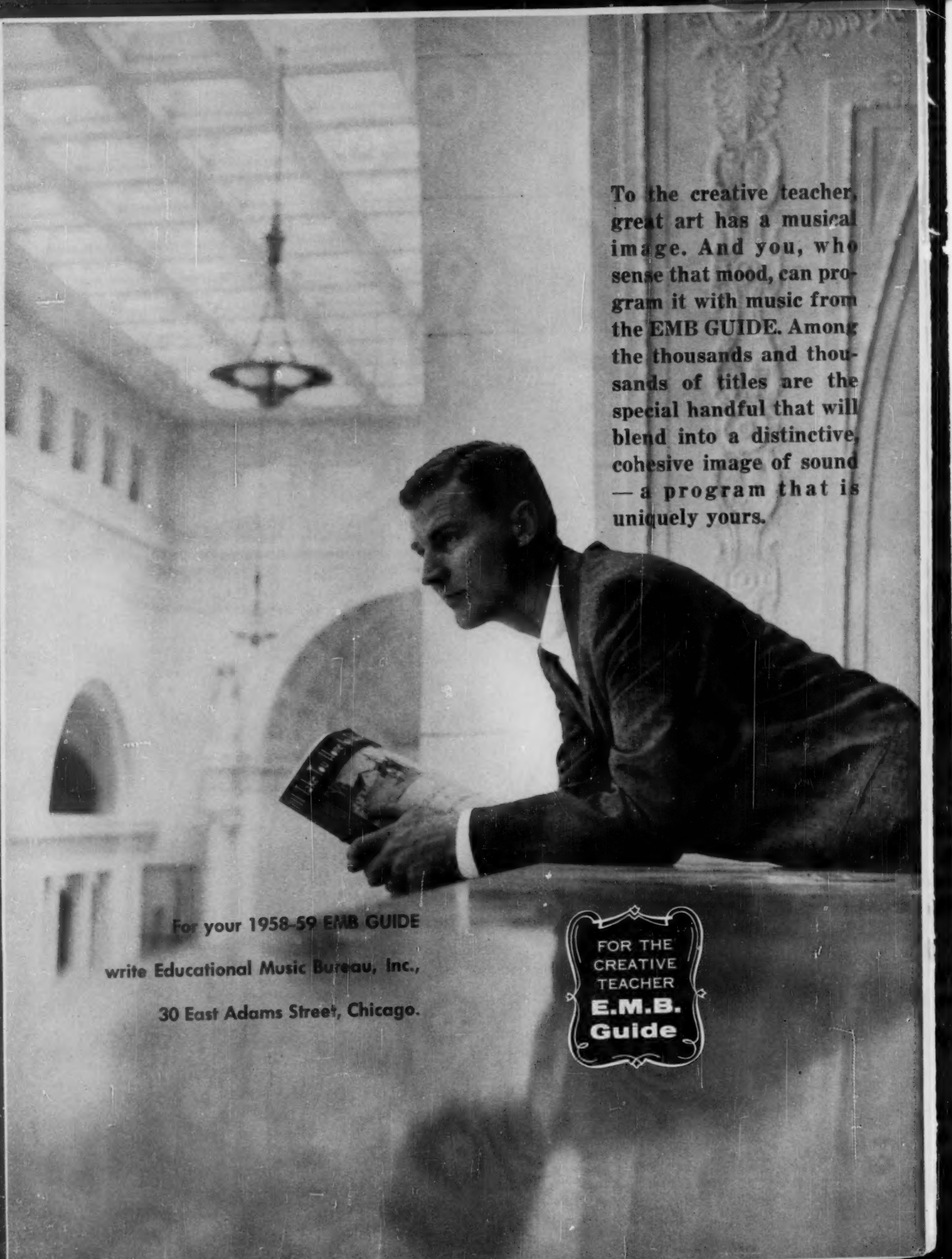
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Music Is the Heart of a City—Mayer Anton Anderson, Anchorage, Alaska

From Gramophone to Stereo—Alec Templeton... A Conductor Looks At Hi-Fi—André Kostelanetz

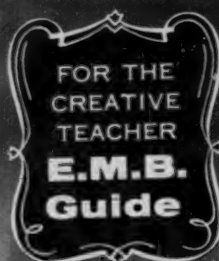
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Editorially Speaking . . .

IN LINE with the steady expansion of *Music Journal* in all directions and its continually broadening appeal to music-lovers of every type, it is a pleasure to announce that, beginning with the January issue, this magazine's list of editors will include the distinguished name of Robert Pace, for some years head of piano instruction at Teachers College, Columbia University, and currently also National Piano Chairman of the Music Educators National Conference. He will be responsible for all material relating to the piano, contributing articles of his own in addition to selecting and editing those of other authorities.

Dr. Pace is well known not only as an expert in piano study but in the field of music education in general. He has directed a number of films on the subject and is in constant demand for workshops and clinics, as well as in the capacity of musical consultant to various schools and colleges. He has his own laboratory studio in Scarsdale, N. Y., where he is now preparing new material for children's music books to add to the half dozen publications already to his credit.

His background includes the Juilliard School of Music, where he was a scholarship pupil of Josef and Rosina Lhevinne and later a member of the Faculty, and he holds both Master's and Doctor's degrees from Columbia Teachers College. He is a member and past Province Governor of Phi Mu Alpha (Sinfonia), the American Musicological Society and other organizations, specializing in the encouragement of practical teaching of the piano at all levels, including class instruction.

It is an honor and a privilege to welcome Dr. Robert Pace to the staff of *Music Journal*.

OUR readers may notice the emphasis placed in this pre-Christmas number on the presently popular subjects of High Fidelity and Stereophonic Sound, including some controversial details of tape and disc recording, amplification, etc. We are fortunate in being able to present a variety of authoritative comments on these new developments, from the standpoint of the artist as well as that of the scientist. Among the enthusiasts of the former type are Alec Tem-

pleton, André Kostelanetz and E. Power Biggs, while the technical side of the subject is well covered by such experts as Lawrence Epstein and the versatile Goddard Lieberman, both writing for the layman rather than the professional engineer. Of particular value is the set of logical questions and answers contributed by the national Institute of High Fidelity Manufacturers, Inc.

There is a wealth of up-to-date equipment now on the market, much of it clearly worthy of unqualified recommendation. In the long run the prospective purchaser must have some confidence in his own ears and tastes, while putting his trust also in the experience of reputable firms and individuals who are honestly concerned with giving the public the best possible return for its investment. One thing is certain: Hi-Fi and Stereo have given a new and welcome impetus to the general interest in music for its own sake.

THE holiday season will draw attention not only to musical novelties but to the vast array of well tried materials of all kinds relating to various phases of the art. There will be many new instruments in our homes before the end of this year, with the necessary complement of sheet-music, books, records and sound reproducing equipment. The popular song title, "Say it with Music," is particularly timely when we concentrate on expressing affection and appreciation to the circle of our families and friends.

While this issue of *Music Journal* will be in the hands of its readers long before Christmas or even Thanksgiving (with a well earned vacation before the arrival of the New Year), it is not too early to begin expressing the holiday spirit in music. The subject is given a varied treatment in these columns, with reference to a great theatre, a business enterprise, bells, carols and candles, a religious center and the mighty church organ itself. It can still be summed up in the traditional greeting:

❖ Merry Christmas! ❖



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THE TRADITION OF MINSTRELSY in this country goes back to the 1840's. At that time, the enthusiastic reception of the Virginia Minstrels in New York (one of whom was the Dan D. Emmet, who wrote "Dixie Land") and the Christy Minstrels in Buffalo foretold the immense popularity that this uniquely American form of entertainment was to enjoy for the next half century.

Although much of the actual content of those early shows might not appeal to today's audiences, the idea of a talented troupe of entertainers performing singly and in various combinations on the stage is still "box office."

It was with this idea in mind that "The Mighty Mammoth Miniature Minstrel" was created, not so much in an attempt to reproduce a minstrel-like show, but to provide a flexible framework within which many "acts" may be presented. Originally created for presentation on television by Fred Waring and the Pennsylvanians, this minstrel sequence was later adapted for use in the Fred Waring musical "Hear, Hear" during both its Broadway run and its national tour. The show as published requires about 18 minutes, but for the men's group desiring to provide longer entertainment, it can be easily expanded by calling upon local singers, dancers, and other specialists.

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MUSIC - INTERNATIONAL

Fay Templeton Frisch

THE colorful flags of each nation hanging from the balconies of the circular rotunda and the babble of French, German, English and Danish combined to present an atmosphere of a little United Nations event, as four hundred and fifty delegates from thirty countries assembled for the Third International Music Education Conference in Copenhagen.

The Tivoli Gardens were a gay place, that first evening, when the Tivoli Symphony Orchestra gave the opening concert. Thousands of lights gleamed in the gardens. Colored lights swept over the beautiful fountains and the Concert Hall was ablaze with lights as the red uniformed guards, on the open balcony, played their introduction to the concert.

The formal opening of the conference took place in the Festival Hall of the Danish Technical High School (corresponding to an American University), the morning of August first. The general theme of the conference was "The Role and Place of Music in the Education of Youth and Adults," and there were some sixty Americans in attendance. Three official languages, French, German and English and sometimes a fourth, Danish, were used for each address.

It would be impossible to give a résumé of all the speeches but the titles of some of them will suggest the content of the program: "The Rights and Duties of Music Education in the Present World of Music," "Occidental Tradition and the New Universal Aims in Music Education," "Some Insights into the Liberal Arts Education Program in Russia."

Dr. Hobart Sommers, Assistant Superintendent of the Chicago Public Schools, spoke on the subject of "Music as a Part of General Education." It seemed to mean much to many of the delegates that a school administrator should come to this conference with such a strong message for the place of music in general education.

Then there was "Music of the Eastern and Western World as a Means of International Understanding," with reports from India, China,

the Philippines, Korea and Tunis. There were reports on "New Trends in Music and Music Education" from Finland, Norway, Sweden, Denmark, Germany, Switzerland, the United Kingdom, Australia, the United States, Chile, Israel and the Union of South Africa.

It was interesting to learn that the young country of Australia has given music a place in its schools since their inception. The foundation of teaching music to all children was laid by English teachers who brought the teaching principles and concepts of John Hullah to Australia. He stressed the importance of aural training as the basis for music reading.

Various Reports

The activities of the Music Education Association of Korea and of the newly organized Music Education Association of the Philippines were reported. There were workshops where methods, materials and devices were shown and discussed. All levels of instruction in vocal and instrumental music were presented. Records were played, films shown and instructions in use of television were demonstrated. A wonderful exhibit of books from every participating nation was displayed on a balcony of the rotunda.

There were refreshing "extra-curricular" activities planned for the conference, too. One afternoon we went by buses to North Sealand, where we heard a concert on the very old organ in the Chapel at Frederiksborg Castle. The organ was built in 1610 by Esaias Compenius and was presented to the Danish King Christian IV. It is one of the few old instruments which have been kept more or less in their original condition. Although it is installed in the Castle church today, it is not a church organ, for it was intended for dancing and entertainment. It is richly decorated with figures carved of precious woods on genuine gold background. The pipes in the front are of silver-grained oak, covered with ornaments made of ivory and ebony. The stop-knobs are of pure silver and the front edges of the keys, made of ivory and ebony, are inlaid with engraved silver. Fine *a cappella* choirs also added to the lovely musical program in this very

(Continued on page 40)

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LAURA
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OVER THE RAINBOW



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I'M IN THE MOOD FOR LOVE
MORE THAN YOU KNOW
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Music Is The Heart of a City

ANTON ANDERSON

(Mayor of Anchorage, Alaska)

ALASKANS, particularly those in the major population centers, are inclined to be resentful of the misconceptions and lack of information displayed by "outsiders" with regard to the "Great Land." They admit that Alaska, too, has its seamy side and has not yet attained complete perfection, but they insist that stories which emanate from this great north country should wear at least a semblance of the garb of truth.

They are a proud breed—these citizens of the 49th State. They are proud of their youth, their vigor, their lust for living. They're proud of their schools and they're proud of their churches.

In Anchorage, largest city in the new State, they're also proud of their budding culture—a culture which takes form each June in a unique musical adventure known as the Anchorage Festival of Music.

Now entering its fourth year, the Festival of Music has given Anchorage residents a chance to participate actively in the presentation of the world's great masterpieces of music. More than just a series of concerts and recitals, the Festival offers opportunity for serious study, including college credits, and is keyed to the training and education of the ama-

teur musician rather than to the availability of professionals.

As a result, the 120-voice Community Chorus represents a true cross-section of the greater Anchorage area, with its roster showing housewives and schoolgirls, ministers and mechanics, salesmen and soldiers. A somewhat similar situation prevails in the 50-piece symphony orchestra, conducted by Thomas Madden, where a skeleton force of music teachers and club entertainers bolster the ranks of the amateurs.

It was this type of amateur group to which Chorus Director Mary Hale returned in the fall of 1955 from a session at the San Diego Workshop in choral arts, directed by Conductor Robert Shaw and Musicologist Julius Herford.

Mrs. Hale, whose husband is a prominent Anchorage surgeon, Dr. George Hale, had gone to San Diego



armed with color films and slides of Alaska. Never one to hide her light under a bushel, Mary saw to it that every interested person at the Workshop had an opportunity to view her scenes of Alaska.

Robert Shaw's busy schedule prevented his seeing the pictures until the final day of the Workshop. What he saw then caused him to prevail upon Mrs. Hale to stay over for another showing and a round-table discussion on Alaska which lasted until the small hours and resulted in a promise that Shaw and Herford would consider the idea of a music festival in Anchorage.

Brimming over with enthusiasm, Mary Hale dashed home to Anchorage and began to lay the groundwork for a festival to be held the following fall. A board of advisors was elected, with representatives from the chorus, the symphony, the Anchorage Community College and the community at large. Committees were formed, plans were made, funds were committed and officers elected, with Mary Hale as co-ordinator.

Work really began in earnest after confirmation was received that both Shaw and Herford would be in attendance. Pianist John Wustman,

(Continued on page 52)



Mary Hale and daughter, Nancy

This article is one of a series contributed by the Mayors of outstanding American cities under the same title, the first of which was by Mayor Wagner of New York. Anton Anderson is a true Alaskan pioneer, at various times a gold miner, a logger, an engineer during the construction of the Alaska Railroad and later an important executive, eventually Roadmaster, Councilman and finally Mayor of Anchorage. His practical interest in music has greatly aided the cultural development of the city.

Christmas at the Music Hall

FRIEDA BRIGHT

IT'S called "The Showplace of the Nation." It was opened in December, 1932, the last great theatre, the largest and one of the most marvelously equipped, to be built anywhere in the world. It is one of New York's prime tourist attractions, yet not one scorned by natives. 8,000,000 people go there in the course of a year.

Its Christmas show is a Yuletide tradition with people from all over the world; the waiting lines extend around a city block, starting early in the morning, and some have even written for reserved seat tickets as much as a year in advance. The theatre is, of course, Radio City Music Hall, now part of that great mid-city concourse that is the Rockefeller Center.

The first part of every Christmas show at the Music Hall is the celebrated pageant of *The Nativity*. Created by Leon Leonidoff, the Music Hall's senior producer, the re-enactment of the ever fresh, ever timely story of the First Christmas has become one of America's outstanding and most beloved stage spectacles. A cast of more than 100 artists participates in the impressive production, as a chorus of shepherds sings its carols on the vast stairways that flank the huge auditorium, and then joins the richly costumed procession of the Kings of the East. Reverently following the Star of Bethlehem as it

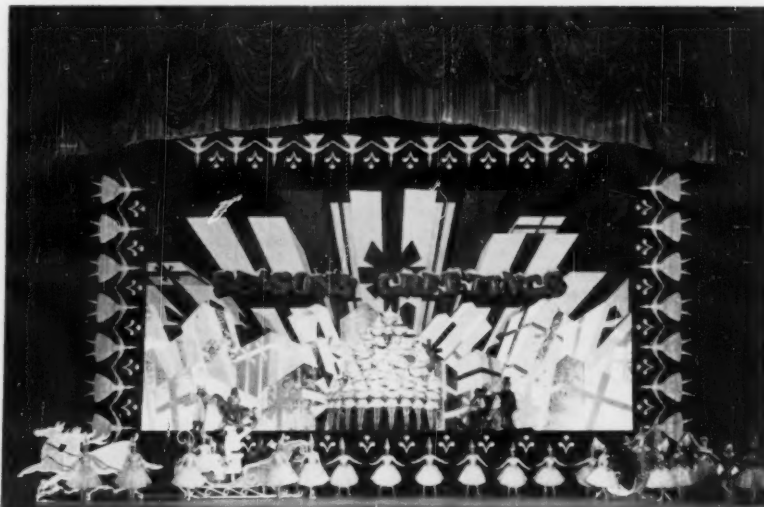
moves majestically across the 100-foot-wide proscenium arch, the procession joins in the climactic chorus of *Adeste Fideles* as it stops in awe to behold the Wonder of the Manger.

The Nativity is traditional, but each season also brings a completely fresh presentation for the other portions of the hour-long stage program. This is the part of the show in which the Music Hall's entire company of dancers, vocalists and specialty artists participates, augmented by guest acts recruited from the variety stages of the world, often appearing for the first time in America in this holiday show.

The Music Hall is a movie theatre, and first-run films are shown on the 70-foot-wide screen, projected 190 feet by four giant projectors through which 24 million feet of film are run annually. But the audiences that cus-

tomarily fill the 6200-seat auditorium begin to lean forward in happy expectation at that magic moment when the three-ton contour curtain rises on the largest stage in the world. What follows is always in festive mood, richly costumed and backed by spectacular settings of a magnitude and lavishness unparalleled elsewhere, and at no time during the year does the aura of gala magnificence that has made of the Music Hall a legend seem so all-pervasive as during the Christmas holidays.

Everything about the Music Hall is mammoth, yet there is about it a precision and efficiency unique in the entertainment world. The stage itself is composed of three parts, each one of which can be raised or lowered independently by means of gigantic hydraulic pistons. Embedded in the stage floor and capable



—Impact Photo

Frieda Bright is a record annotator for RCA-Victor, which has just released an album, "Christmas Holidays at Radio City Music Hall," in stereophonic high fidelity, presenting some of the Christmas songs traditional at the Music Hall, with an accompanying descriptive booklet from which the foregoing is quoted, by permission of the copyright owners.

of operating while the entire stage is rising or falling is a turn-table, 43 feet in diameter. There is also a traveling bandwagon and a pit that rises and falls for the orchestra, plus disappearing footlights, rain, steam and cloud curtains and a rear projection booth for scenic effects. The great golden curtain, like so many things about the Music Hall the largest in the world, contains more than 2000 yards of fireproof lining, nearly a mile of bronze cable and weighs more than three tons. Thirteen separate motors, controlling cables sewn into the fabric, permit the curtain to be draped in innumerable patterns. The steel structure supporting the proscenium arch weighs 300 tons, the heaviest ever used in theatre construction. The Music Hall uses enough electricity annually to supply a town of 10,000. The master control board for all this accumulated wattage, including the stage lighting, contains over 4,000 handles, switches, buttons and dials, yet it can be operated by one electrician. It is, in fact, electronically controlled by a system installed when the theatre was built in 1932 that not even today is duplicated elsewhere.

All the statistics of the Music Hall beggar the imagination. The daily household chores, for instance, should make the most overworked housewife satisfied with her lot. There are almost 3,000 ashtrays to empty, 706 mirrors to clean and 11,000 square feet of carpeting to be swept, a task ameliorated by a central vacuum system with 140 outlets. All costumes are made on the premises. A record of the measurements of every performer who appears at the Music Hall, plus a file of more than 5,000 costume sketches and 2,500 different patterns, is maintained. It takes eight separate rooms or lofts to house the pipes of the fabulous twin-console organ, the volume and colors of which could not be duplicated by an orchestra of less than 3,000 musicians.

From the elegant three-story lobby, with its 60-foot mirrors and twin 32-foot chandeliers, through the vast auditorium, two mezzanines and two balconies, with perfect sight lines, past the huge stage, Radio City Music Hall is a visual delight. Behind the scenes it is every bit as exciting as the activities viewed by



Traditional Nativity Scene at Radio City

—Cosmo Sileo Photo

the audiences. A staff of more than 600, headed by Russell V. Downing, President and Managing Director, contributes to the vast operation.

The Famous Rockettes

The best-known occupants of the huge stage are, of course, the 46 Rockettes (of whom only 36 appear on stage at one time), whose name is a synonym for precision. The man responsible is Russell Markert, who organized the unit back in 1925 and who has directed their activities ever since. Aspirants for the few openings are, needless to say, boundless. Almost as famous is the 40-member Corps de Ballet, directed by Margaret Sande, with frequent guest stars.

Then there is the Radio City Music Hall Symphony Orchestra, 60 musicians under the direction of Raymond Paige. Both orchestra and maestro are flexible enough to provide sparkling renditions of every type of musical material. Although the bulk of the repertory is drawn from the classics and ballet scores, versatility is the order of the day. "We play everything from Brahms and Beethoven to bebop," as Mr. Paige puts it. Music on the magnificent twin-console organ, played by staff organists Richard Leibert and

Raymond Bohr, is another staple of Music Hall stage shows.

The initial aim of the Music Hall was to provide an unequaled setting for stage shows, with a heavy emphasis on vaudeville. Soon after, the present policy came into being—that of combining an outstanding motion picture with an hour-long live "spectacular," the wisdom of which is demonstrated by the affection in which this unique theatre is held by millions and by its international renown, depending upon the originality and vigor of its shows as much as the Music Hall's superb physical properties, luxurious splendor and flawless taste. It is justly called "The Showplace of the Nation." ▶▶▶

The 96-member National Symphony Orchestra of Washington, D. C. will make an 8-week goodwill tour of Central and South America. The tour will be made at the end of the Orchestra's current season, in May of 1959, and will be in co-operation with the President's Special International Program for Cultural Presentations, which is administered by the American National Theatre and Academy (ANTA) for the Department of State. The tour will be conducted by Howard Mitchell, Music Director of the Orchestra.

Thunder over the Messiah

ALBERT CHARLES NORTON

MUSICAL America, whether in church or choral society, while using a variety of compositions, generally gives top rank to Handel's *Messiah* as music for the holiday season. No Christmas program is complete without a performance of part or all of this masterwork.

To many the mention of Handel's *Messiah* in America will immediately suggest the Philadelphia Academy of Music and Dr. Henry Gordon Thunder, "Dean of Choral Conductors." For more than fifty years enthusiastic music-lovers have packed the historic building to capacity, while generations of trained choruses, world-renowned soloists and great orchestras have stirred their audiences under the inspired direction of Dr. Thunder. Of special significance may be the fact that from his original group of instrumental accompanists was developed the world-famous Philadelphia Orchestra, while the Choral Society of Philadelphia has given birth to similar groups throughout the nation. The passing of this master on March 19, 1958 must have reminded many of these choral children and grandchildren of Dr. Thunder's importance to the musical world.

According to tradition, the name "Thunder" was first applied to a certain trumpeter in the ranks of William the Conqueror. It was his loud blasts that stimulated the wavering Norman host to victory in 1066. Later these Thunders joined in the conquest of Ireland, becoming



assimilated with the native population, and mingling their brasses with the strings of Tara's harp.

Dr. Thunder's father, Henry Gordon, Sr., migrated to America with the Potato Famine and the Gold Rush of 1849. Already a trained organist, he served churches, first in Baltimore and later both in Philadelphia and New York, soon organizing a Musical Academy of his own and training future leaders, among whom were his own family, and in particular his son Henry Gordon, Jr. During the Civil War he became affiliated with the Army Sanitary Commission, providing musical cheer beside many a camp-fire.

It was on December 15, 1865 that Henry Gordon Thunder, Jr. was born, at 230 South Fourth Street, Philadelphia, close to historic Independence Hall. His earliest high-chair was his father's organ-stool; his first lullaby was Brahms' *Cradle Song*; he was introduced to operas by Humperdinck's *Hansel and Gretel*. But what lingered as his life inspiration was Handel's *Messiah*. At

the age of eight he was playing duets with his elder sister Mary. Later, when his father served as official organist for the Centennial Exposition of 1876, young Henry was perched on the bench beside him.

At his father's death in 1881, he succeeded him as organist at St. Augustine's Church, continuing his studies with Charles Jarvis, and working with masters in Europe, but building a reputation of his own as a choral director. In 1888 he was already planning an all-Philadelphia Chorus, and out of several groups he organized a Festival which included Handel's *Messiah*.

In 1897 his great opportunity came. He had learned that many musical groups are the product of individual personalities. William Gilchrist and other leaders were retiring. Interest was lessening. Groups were disbanding. So, at the age of thirty-two, the youthful Thunder called for a merger of the existing societies, including not only the singers but the instrumentalists as well. Thus was formed the Choral Society of Philadelphia.

Dr. Thunder's fame developed nationally. The great Expositions challenged the resources of his art. He appeared as the organist-director of the Chicago World's Fair in 1893, at Buffalo in 1901, at St. Louis in 1903, and at the Sesqui-Centennial in 1926, again and again thrilling thousands with his sacred and patriotic music. Male choruses demanded his

(Continued on page 60)



PIANO BY BALDWIN

at the request of Leonard Bernstein



They Called it Bethlehem

ELMER L. MACK

HOW many today know the touching story of the naming of Bethlehem, Pennsylvania? Antiquarians may, and perhaps the musicologists who regard as so important a part of America's musical heritage the vast quantities of music discovered in the archives of the Moravian Church during the last twenty years. For Bethlehem, the cosmopolitan industrial city that is today the Moravian center as it was in the 18th century, received its name under musical auspices, a fact which portended well for its musical life. No towns in the United States have so long and continuous a musical tradition as the Moravian-settled communities of which Bethlehem is the chief. The famous Bach Choir during the last fifty years has carried on in the tradition that began even before the town received its name on Christmas Eve, 1741. The Moravian settlements had been planned and were led by practical men with a religious idea and artistic sense; they accomplished a wonderful union of religion and art, and the perfect saturation of daily life with music.

The Moravian Church, oldest of all Protestant churches, has from its earliest days emphasized the necessity of education for all and the importance of music, as a way of worship and as part of daily life. It was

Elmer L. Mack, Bethlehem Moravian but not a descendent of the oft-quoted Martin Mack, has been associated with the Bach Choir since its beginning in 1903, as a member and, for some years, as Secretary-Treasurer. Long active in Moravian affairs, he is a member of the Archives Committee, the Music Committee and Board of Trustees of the Central Moravian Church.

founded in Lititz, Bohemia, in 1457, by followers of the martyred Jan Hus as the *Unitas Fratrum* or Unity of the Brethren, and it was organized on strictly democratic principles. Congregational singing in the vernacular, often to music especially composed and to familiar folk tunes, was characteristic. The Unity published the first Protestant hymn-book in 1501 and from this and a second issued in 1507 Luther later lifted great portions for the Lutheran hymnal.

"The Hidden Seed"

The Unity grew and flourished throughout Central Europe until the wholesale persecution that followed the defeat of the Protestant forces in Bohemia during the bloody Counter-Reformation threatened the ancient church with extinction. Remaining members took refuge in the Moravian mountains, emerging as "The Hidden Seed" in 1722. They settled on the Saxon estate of a young Pietistic Lutheran nobleman, Count Nicholas von Zinzendorf, in a town they founded and called Herrnhut. The Renewed Unity grew rapidly through the accession of members from many European nations and from other denominations (the Unity, ancient and modern, was a brotherhood, not a denomination, to which members and high-ranking ecclesiastics of many faiths belonged, until the Quincentennial World Synod of 1957 formally declared its denominational status). It soon became known as the Moravian Church because of its origins and the long exile of members in the mountains.



Count Nicholas von Zinzendorf

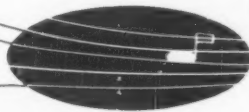
—Courtesy Moravian Archives

The extensive and vital musical culture, perhaps aided by the flourishing creativity that then characterized the German states, was re-established at Herrnhut; schools were established in which music, vocal and instrumental, was an integral part of the curricula. Within ten years the missions began, sixty years before other Protestant churches undertook organized missionary work, largely at the behest of Count Zinzendorf, who had become the leader and principal spokesman for the Renewed Unity.

The first settlement on the North American continent was in Oglethorpe's Georgia colony, where the Moravians could evangelize among the Negro slaves and the neighboring Indian tribes. War and the unfavorable climate forced abandonment of the Georgia settlement and it was decided to settle in Pennsylvania, near to Indians and to the many unchurched Germans who had been flocking to William Penn's libertarian colony. The site was to be the Forks of the Delaware River. In 1740 the Georgia colonists came north, and many settlers from Germany, several hundred in that first

(Continued on page 47)

the universal language



Robert Browning on music and a richer life

Who hears music, feels his solitude peopled at once.

Reprints available on request

F. E. OLDS & SON, FULLERTON, CALIFORNIA

Artist: O. W. Neebe

NOVEMBER-DECEMBER, 1958

"Bell, Book and Candle"

GRACE V. GUINAN

IT was fifty-one years ago that Ralph Adams Cram and his wife set forth from their home in Boston, on Christmas Eve, accompanied by a group of friends, to sing Christmas carols in the streets of their neighborhood. Mr. Cram was a distinguished architect, the one chosen to redesign the Cathedral of St. John the Divine, and he was a particularly conservative Bostonian. It is recorded that carols had been sung in the streets previously, but this was the first time that they were so heard in the Twentieth Century. At that time no one sang in the streets other than those who did so for a livelihood,—street singers to whom one tossed pennies. And so timid was Mr. Cram that after a carol was sung, he and his group hurried away, for fear of being recognized.

This old Continental custom is now a part of the life of Boston, and has grown so that in 1937 a tally was taken and it was estimated that seventy-five thousand people participated in this celebration on Beacon Hill, and so great was the crowd that seventy-five policemen were on duty to maintain order.

In the beginning, carolers went about with old-fashioned lanterns hung on sticks, as pictured on many Christmas cards. At first only adults participated. Later they brought children along, usually those under ten years of age, and after they had sung, many house-holders treated the little ones to Christmas candy. Now people of all ages join in, not only in the singing of carols, but in bell-ringing, which later was added to the celebration. The affair is most informal. There is no meeting-place. One group will pass another, or join with a party and just trail along.

Mrs. Arthur A. Shurcliff, nationally known as a promoter of hand-



bell ringing, was the instigator of this custom in Boston. In 1923, she started ringing hand-bells in the streets with her children. Now her grand-children are bell-ringers on Beacon Hill on Christmas Eve. The first home to be thus serenaded by the bells was the home of the father of Mrs. Shurcliff. After the first bell-ringing of a carol, people sang, accompanied by the bells. The idea caught on, and in later years others joined, some of them expert bell-ringers who could harmonize. But amateurs were welcome, and if mistakes were made, no one seemed to be disturbed. Anyone who wished could join in.

Many of the residents of Beacon Hill open up their homes to the Christmas musicians and serve refreshments. Frequently carolers and bell-ringers will form a group around a piano in an exclusive home in which they had never set foot before, and the house-holders join in with the singing of Christmas music. The people of Beacon Hill are not likely to open their homes to anyone out-

side their own circle, but on this one night the bars are down.

The residents of Beacon Hill were so entranced by the carolers and bell-ringers that gradually they started to put lighted candles in their windows, as an invitation for the musicians to stop before their homes with their Christmas melodies. The first candle was lighted by the Reverend D. K. Shurtlett in 1893. Horace Morrison was the first one on Beacon Hill to have his home illuminated by electricity. But on Christmas Eve he had his windows lighted by candles from the top of his house to the bottom. Some of the Beacon Hill dwellers used candelabras. Others were inspired to place beautiful wooden Madonnas and Della Robbia crèches, from Spain and Italy, in their windows, with lighted candles before them.

In Sydney, Australia, the people have a similar celebration the Sunday night before Christmas. There, Christmas candles are held in the hands of nearly one hundred thousand people, all of whom come to sing the old familiar carols of peace on earth, good will toward men.

The spirit of Christmas is indeed strengthened by the joyous ringing of bells on a sparkling Christmas Eve night, and the raising of voices in carols, while thousands of candles cast their gleams on those who believe fervently in the birth of the Christchild. On that night, Beacon Hill in Boston wears a necklace of jewelled lights, and the old familiar strains of carols sound sweetly on the air. Bells ring softly. Snow crunches crisply underfoot, or falls like a soft polka-dotted veil. And all this beauty is crowded within the hearts of those who have the spiritual impulse to join in the celebration on Beacon Hill. ▶▶▶



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Arranging for an Army Band

JON E. PETERSEN

ARE you an arranger? Are you due to be drafted soon? Then you no doubt will want to arrange while filling your military obligation and the army band can give you this opportunity.

If your work is good, you will have a chance to write for an army band. Upon entering the army you will be auditioned for the band as a performer. If you qualify, you will be sent to an army band and then you have your chance to prove your arranging ability. Below are some valuable tips that will assist you in applying your arranging talents to the best advantage according to the needs of the army band. As most of my work has been with the Fifth Army Band, I will be speaking basically from that experience.

The busy schedule of the Fifth Army Band, including as many as 30 performances a month, shows that it is a working unit and constantly on the go. It is a band that will keep an arranger busy. The demand for arrangements is great, due to the varied types of occasions for which the band performs. The arranger must meet this demand.

A large amount of music is played by an army band. If the arrangements are kept simple, the band will have less difficulty in executing a good performance of them. For instance, if the band is to play a dedication for an army officer in the morning, a celebration parade in the afternoon somewhere else, and perhaps a radio show at night, it is evident that the variety in the nature

of the events naturally calls for variety in the arrangements. The arranger must meet this need if printed music isn't readily available. The band must be able to play any type music for any occasion and still feel confident in their arranger's work so as to insure a good performance. Keep it simple!

The first thing that should be understood is that a simple arrangement does *not* mean a bad arrangement. This is where the talents of an experienced arranger shine forth, for it is easy to write a bad simple arrangement. Talent is expressed by those who can write *good* simple arrangements on short notice.

There are already too many bad arrangements in the band libraries, which are usually avoided. This is likely to leave those arrangements which were written for a junior or senior high school band. These, for the army band, serve one necessary purpose: they require little rehearsal time. These arrangements, however, show little musical inspiration for the high calibre of musicianship in an army band. The result is that these trite arrangements are played badly due to the lack of enthusiasm.

This leaves us with the difficult arrangements which require much detailed, sectional rehearsal. Included in these are many of the orchestral transcriptions, which are easily played by violins but become very difficult when transcribed. Many band-leaders intentionally avoid them anyway, believing that orchestral literature belongs in the orchestra—not in the band. There is good band literature, but more will always be needed. If you like to compose as well as arrange, you are certainly encouraged to write for the band.

It is easy to observe that there is a



definite need for simple but good arrangements. These are the ones that are in demand and you can write them as well as the next arranger.

An army band has public relations foremost in its mind and the arranger must do likewise! It does not play entirely for the musician but for the public as well. Please them! How? Try to write "catchy" tunes instead of complex works—this is what the public wants. One of my original scores, *The Cockeyed Clarinetist*, was written with this in mind, being light in texture, short in length, and at times almost comical. Another example is evident in the music of Leroy Anderson. He has found the public's taste, yet writes good, sound arrangements that have musical merits of their own.

A tune with a Latin-American beat will most always be a sure-fire success with the public. Learn the many different possible rhythms that can be used and try to use as many as you can (but be sure to use the correct percussion instruments—percussionists can be a stubborn lot!). In one of my arrangements I used a mambo beat and, for showmanship as well as excitement, I ended the piece with nine percussion instruments being played loudly and furiously! Try it; it hardly ever fails to

A past contributor to *Music Journal*, Jon E. Petersen earned his Master's Degree in Music at the University of Michigan. Pfc. Petersen is currently an arranger-composer for the famous Fifth United States Army Band.

win approval of the public and of the percussionists!

In writing for the band, know its size—that is, know how many men are in each section and take note if the sections are well-balanced. If not, you will have to compensate for this in your scoring, even if it only means a change of dynamic markings. However, try to achieve the correct balance through clever scoring, for anything that presents a challenge will help toward making you a more imaginative arranger.

Know the capabilities of the sections and first-chair players and write your arrangements accordingly.

When an arrangement has to be completed on short notice, it is almost a necessity to rely on your strong sections in order to insure top performance. However, if you feel the piece should remain in the band repertoire for some time and will be performed often, a near-tutti score is your safest bet. Keep in mind, though, that an army band plays outdoors much of the time. Basically you will use one type of scoring for these performances: tutti or near-tutti. It is the best means of letting the band be heard, due to problems of outside acoustics. Sections should be broken down to fewer parts (e.g. clarinet 1 & 2, cornet 1, 2 & 3, trombone 1 & 2). I highly recommend Phillip J. Lang's book, *Scoring for the Band*, for detailed and theoretical study of scoring for outdoor performances.

Indoor concerts and radio shows provide a chance for you to shine! You have now solo instruments at

your disposal that will be heard. Attempt varied combinations of instruments to achieve interesting colors and textures (e.g. xylophone-muted cornets, bassoon-flute, solos for bass clarinet or high bassoon). Be as imaginative and original as possible in your scores. Perhaps you will occasionally meet disappointment in rehearsal but to recognize the bad is to know the good. Keep trying and keep writing!

Limited Rehearsals

An army band is lucky to have four rehearsals to put a program together. The band and the director are very busy. Besides the many engagements that are played by the Fifth Army Band, they also have a constant pressure on their rehearsal time due to the weekly radio show. To prepare an hour's worth of new music every week requires a certain amount of rehearsal time. The director not only has to work with his band to achieve a musically sound performance for every engagement, but must also handle the administrative affairs of the band, for he is the Commanding Officer of a military organization as well as band leader.

Watch your key signatures. Clarinets do not like to play in sharp keys. They can read six flats much better than six sharps even though they are essentially the same keys. Do not be afraid to transpose a piece to make the key easier for them. This will usually only constitute a half-step change (e.g. three sharps to two flats).

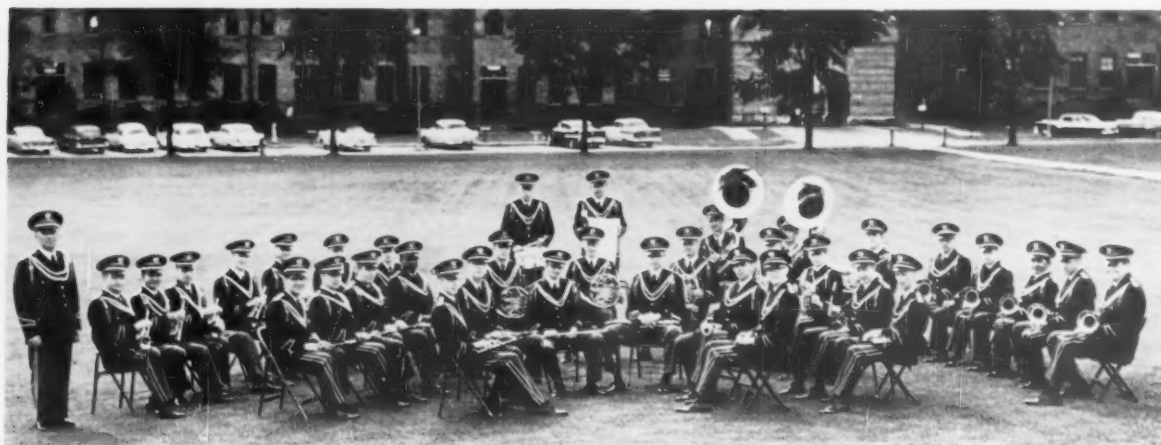
Write as few time-signature changes as possible and avoid mixed-meter signatures. The desired effect can still be achieved within one time-signature.

Do not write many tempo changes. It takes constant repetition for the whole band to anticipate the change and the army band hasn't the rehearsal time. *L'istesso tempo* markings are fine, say from 2/4 to 4/4 or 6/8 to 2/4. Sometimes a *lento* introduction followed by an *allegro* is used effectively, yet even this can be achieved with best results by use of an *alla breve* sign.

Modern scores are used constantly and you can write them if you keep in mind the over-all effect they will have (a collection of special effects doesn't make a good arrangement), the limitations of the instruments, and the limitations of the performers. One of many good modern arrangers who writes effectively is Ralph Hermann.

Work fast! Any professional arranger will give you this tip as a "must" for an arranger. It is likely that you will be given very short notice and you will be expected to turn out a good arrangement.

Remember: you're in the army! You will be writing for an army band, not a college band! The army band is the musical representative of your branch of the military service. For military functions, your arrangements should *sound military*. What does this mean? Do you not associate the sound of bugles with the army? Then try to use the trumpets as bugles occasionally (open
(Continued on page 53)



5th U.S. Army Band in Concert Formation

—U.S. Army Photo

Inside Hi-Fi

LAWRENCE J. EPSTEIN



HOW good is the "real thing"? This becomes a provocative question when you add: when? where?

While high fidelity music reproducing systems for the home have grown quite popular in recent years, the use of this type equipment has now extended to the live concert performance. Not, mind you, as merely a means of sound amplification, but for the purpose of retaining and re-establishing aural "balance" and "perspective" when and where a performance is likely to be compromised by the poor acoustical conditions usually found in average halls, auditoriums, block houses, etc. This is a new technique that was developed by Fred Waring in association with the engineers of University Loudspeakers, prominent manufacturers of genuine high fidelity loudspeakers, and is presently in use in his production of Hi-Fi Holiday.

So, there we have it, the new function of *preservation* to be added to those of *duplication* and of *entertainment* as applications for high quality sound reproducing systems. Oops! There's a word that needs a bit of explaining: *quality*.

Certainly "quality" is much a matter of subjective evaluation. Most of us are likely to agree upon what is bad, and for the most part will agree

on what is outstandingly good; but what of the in-between? Does the label "high fidelity" on a piece of equipment make it necessarily so? Despite the temptation, you'll not get the answer you expect.

Supposing you didn't believe in progress, didn't particularly care for music nor had any interest in it or things pertaining to it. Clearly then, you still own an Edison mechanical talking machine and do not subscribe to *Music Journal*! A sympathetic friend makes you a gift of a relatively inexpensive electric phonograph. As horrid as that machine might possibly sound to me, it is nevertheless a vast improvement over the sound of the old mechanical type. To you, the new machine is worthy of its "high fidelity" label.

Not Necessarily Loud

Conversely, I might have invited you to listen to a very elaborate genuine "components high fidelity" system. Because I insisted on playing it at abnormally high level, and with the tone controls set to please my particular listening taste, you might easily come away with the thought that hi-fi is for sadists with a perverted sense of music.

Oh my, I did it again! Now I have to explain *listening taste*. Well, without getting involved in the aspects of musical taste which do after all somewhat affect listening habits, the other prime movers are room acoustics and personal hearing acuity. You are not likely ever to meet another person with precisely the same hearing ability as yourself. While you have no direct control over a live performance, an electronic music reproducing system offers many

opportunities to adjust tone, balance and level to suit and compensate for your deficiencies. Couple this with the great differences in the acoustic qualities of rooms, and you can begin to appreciate why the settings of the controls used by one person may not always please another. The great virtue of a genuine hi-fi system is the fact that it has the capability of a very wide range of manipulation with which to achieve ultimate listening pleasure for a hypercritical individual or a discerning group.

I know! You want to know more about that word *capability*. Well, put simply, that is what you get when you purchase wisely. As a rule, this is best achieved when you select "component" high fidelity. That is to say, the various parts (components) of a system have been designed and produced by highly specialized manufacturers, each in his own field. As a result, the loudspeaker and its enclosure, the amplifier and tuner, the record changer or turntable and the tape player represent the most advanced state of the art, and greatest value in the long run. Besides, since each is a separate component, easily interconnected and disconnected, service, replacement and modernization are more easily facilitated than with all-in-one packaged sets. The capability of a system to accomplish what you want pretty nearly all the time is the measure of its ultimate utility to you and your work. "Component high fidelity" enables your dealer to provide you with a combination that best suits your needs and budget. >>>

Lawrence J. Epstein is Director of Sales and Merchandising for University Loudspeakers, Inc., of White Plains, N. Y., well known manufacturers of high fidelity and specialized public address equipment. Recognized as a pioneer in the field of genuine high fidelity for consumers, with a technical as well as a merchandising background, Mr. Epstein is well qualified to discuss this important subject in a personal and informal fashion.

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the many excellent qualities of the
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Jascha Heifetz

Violinist Jascha Heifetz and his son Jay at their Steinway in their home in Beverly Hills, California. For a photograph suitable for framing write Steinway & Sons, 45-02 Ditmars Boulevard, Long Island City 5, N. Y.



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From Gramophone to Stereo

ALEC TEMPLETON

AS a young student in London, I well remember how irked I used to be because the gramophone was so looked down on by the musical purists. "It is not possible to hear music properly on these machines!" "The terrible surface noises!" "The quality is so poor!" Also, of necessity, the listening mood was constantly intruded upon by the changing of records and, worse, these interruptions were not always at the end of a phrase, so even the music was intruded upon.

The one exception to these opinions was my friend, Sir Walford Davies, who was Master of the King's Music and the only person who played records on the air—actually the forerunner of the classical disc jockey as we know him today. Of course there were music appreciation programs on the air then, but these were demonstrated by live musicians. Sir Walford felt that even though a gramophone was not the ideal medium, it still gave the opportunity of hearing great works and great artists. After all, there were Grieg, Debussy, Battistini and Joachim, and many others too numerous to mention, who could only be heard on

records. As a matter of fact I am the fortunate possessor of a recording of Edvard Grieg playing his well loved and perhaps best known *To Spring*. On this recording the pitch is correct but the tempo greatly accelerated, which I am sure was governed by the fact it had to be crowded on to a ten inch disc. Many hours I have spent with Sir Walford listening to these beautiful things and we both regretted the people who could not listen through the mechanical deficiencies. Well I remember in 1926 our great delight when the first electrical recording of the Beethoven Fifth was released by H.M.V., performed by the Royal Albert Hall Orchestra with Sir Landon Ronald conducting. I happen to have one of the old recordings of this performance. It was uncut — four records, eight sides.

Old Cylinders

Occasionally we bring out our old Edison cylinder machine — complete with morning-glory horn. This is always an amusing experience, but should one need to be jolted into the realization of the enormous strides made in the reproduction of musical sound, this will surely do it, though it is not necessary to delve into antiquity to trace the progress that has been made. It has only been in the last ten years that hi-fi was developed and what a phenomenon that is! Reminds me of an acquaintance who was most insistent that we hear his new hi-fi and demonstrated with great pride how his favorite recording—a drum solo—shook the mirrored wall in his living-room.



That seemed to be the main accomplishment of his hi-fi, and he was certainly not the only enthusiast who was interested in nothing but the volume. Shades of early radio days when people were only interested in tuning in far-away places — sometimes all the way to Schenectady from New York!!

But today we have stereo—fabulous stereo! Like Cinerama, whose wide screen encompasses all the corners, so stereo picks up all the "corners" of sound to make for the perfect balance. What a joy it must be for living composers of great works to hear, for the first time, sounds which they must obviously have dreamed of but until now have never really heard! I think immediately of those great orchestral colorists — Strauss, Berlioz, Debussy and Ravel, who certainly never had the pleasure of hearing their works done the way they dreamed them—like Bach, who never had the thrill of hearing his music on a beautiful concert grand, but had to be satisfied with the limitations of the clavichord. There is also a marked difference between Beethoven's early piano works, written for the limited keyboard, and his later compositions, when the piano keyboard had been extended.

At the moment I am particularly interested in a set of records known

(Continued on page 56)

The ever popular Alec Templeton needs no introduction beyond that of his magic name. A superb pianist, a composer of distinction, an improviser and musical humorist of practically unique qualities, he stands alone among the personalities of today's music. As Chairman of the recently formed National Committee for the Musical Arts, now functioning in a number of American cities, Mr. Templeton has added new laurels to his distinguished record. He is an expert and discerning analyst of the latest developments in the faithful recording of sound.

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NOVEMBER-DECEMBER, 1958

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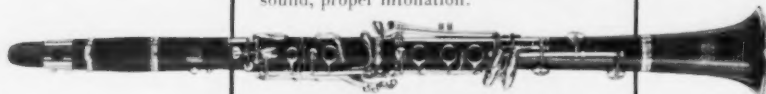


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MEREDITH WILLSON SAYS:

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An Organist Looks at Hi-Fi

E. POWER BIGGS

MY first encounter with stereophonic recording took place in the Grote Kerk of St. Michael at Zwolle, in Holland. It's a huge church, long and high vaulted, and it houses perhaps the finest of the historic organs in Holland—an instrument of 1720, built by Arp Schnitger.

We had recorded there before — monaurally — and had always been impressed by the results. The recorded sound seemed to fill the gramophone speaker, from side to side, and in depth, with the seven seconds of reverberation enriching and enlivening but never obscuring the musical line. What could stereo do to improve this?

In physical dimension, the Schnitger organ is as wide as many a stage and takes up as much space as a small orchestra. Yet the organ forms a tonal unity. Unfortunately, the cherubs that sit on organ cases don't play ping-pong for the amusement of stereophiles! The pedal pipes are distributed chromatically in the two side towers—C on the left, C sharp on the right, B on the left, D on the left, and so on. But obviously a musical phrase should sound as a unity (as it does to the listener at first hand) and not a criss-cross.

The dimension in depth of the

organ, that is, the way in which the Positiv division juts forward from the main case, and is thus nearer the microphone, was already fairly well apparent on a monaural L.P. Knowing all these conditions, and the already excellent results obtained monaurally, one could well question what stereophonic recording could add to all this. The answer is—lots! In fact, one could hardly believe it would add so much.

A Spacious Building

The comparison of a gramophone speaker to a window has been much used. But in listening to the stereophonic version versus the monaural, one's first impression is that of having walked into the spacious building, instead of listening through the door. One seems actually to be in the most favorable seat in the high vaulted room, hearing the organ sonority coming from a clearly focused spot, yet also fully conscious of the enriching complexity of reverberation, from the sides, the ceiling and even the floor.

Moreover, the reproduction of sound has taken on an effortless quality. The highs, the lows and the reverberation do not seem to elbow each other aside as they come from the speaker. There's more of a floating quality of sound, plenty of room for all. Tone texture has taken on a new transparency—the sort of detailed clarity, to my mind, that a contact print made from an 8" x 10" negative has, in comparison with an enlargement of a postage stamp negative!

These and other assets are the contributions of stereo to the organ.



When you graduate from ping-pong, from trains rushing from one side of the room to the other, or from stunt compositions played on organs with divisions all over the place, you may sit back and—forget all about stereo! You listen to music with a new measure of appreciation and enjoyment.

Of course, the case of Mr. George Frederick Handel and his Organ Concertos is something else, even better! In recording these concertos in England, on an organ of 1749, designed and frequently played by Handel himself, the natural "positioning" of instruments and instrumental groups offered by stereo is logical and invaluable. With the string choir chiefly to the left, the woodwind ensemble to the right, and the organ in the center, Handel's juggling of these sonorities—much in the style of the earlier Italian masters—becomes engagingly apparent.

The leap from 78's to LP's was a big one, and left a pile of outmoded 78 rpm discs in the closet. But one advantage of a stereo playing set-up appears to be that monaural 33 $\frac{1}{3}$ rpm LP's also sound vastly better. Though a monaural LP played through a stereo set-up may not have the "focus" of a stereo record, it

(Continued on page 72)

E. Power Biggs has long been internationally known as America's outstanding organist, through his frequent broadcasts, his recitals and his recordings. Recently he toured the European continent, playing on various historic organs and making records wherever possible, with the results now available in several important albums. Mr. Biggs has shown a scientific as well as an artistic interest in the latest developments of high fidelity and stereophonic sound.

A Conductor Looks at Hi-Fi

ANDRÉ KOSTELANETZ

TO the recording artist "refinement in sound" or, as I prefer to call it, "realism in sound" is of primary importance. "Realism in sound" signifies to me that the recorded performance reflects as authentically as possible the interpretive conception of the artist and that it approaches, in tonal value, the concert hall performance.

The last decade has seen tremendous strides in this direction, not only through new inventions but also through advanced recording techniques. We have become increasingly aware of acoustical conditions in recording studios, of proper "miking" and of orchestral grouping. We have also achieved a closer collaboration between musicians and technical engineers.

The relationship between the performed and the reproduced sound can be compared with the effect of a mirror. A mirror projects a true picture only if there is no difference between the reflected and the original image—if there is neither distortion nor enhancement.

The same is true of tonal reproduction. On the one hand, we are not satisfied with distortion of the sound, to the point where it becomes unclear or dull. On the other hand, over-glamorizing of the sound, through exaggerated use of such tonal enhancement devices as echo-



chambers, is not satisfactory either.

In analyzing tonal realism we must also take into consideration that a microphone often functions like a magnifying glass. As an example I might cite a certain alto-flute passage in Ravel's *Daphnis et Chloe* which is not clearly audible in the concert hall but on records stands in distinct relief against the orchestral texture. A recording artist is perfectly satisfied with this "enrichment"; he is only concerned when listeners become so fascinated with discovering such "hidden" sounds that the music itself becomes of secondary importance to them. In other words, I am speaking of a listener whom I would describe satirically as someone who likes Hi-Fi or Stereo, but hates music.

If the artist is concerned about the manner in which his performance has been recorded, he is also anxious that his recording be played under ideal conditions in the home. To achieve this "realism in sound" at home, the listener should understand three points of importance: what kind of equipment to acquire

for his particular room; where to place that equipment within his room for maximum effectiveness; and how to operate the equipment itself.

The question of what kind of phonograph is right for his room is best answered by an expert—in many cases the man who sells him the equipment.

To find the ideal position of the phonograph in his room he needs to realize that heavy materials, like velvet drapes, tend to dull the sound, while hard surfaces, like a marble floor, tend to brighten it excessively. In other words, he must be guided by acoustical considerations within his room, and not solely by decorating preferences.

In discussing the proper operation of the equipment itself I am reminded of a friend's comparing the modern phonograph, with its complicated button system, to the cockpit of an airplane. Obviously it is essential that the owner of a new phonograph carefully read the operating instructions. If he continues to be puzzled, he had better contact the source where he obtained the phonograph.

"Realism in sound" is of importance in two basic concepts: through proper recording techniques it gives artistic satisfaction to the performer, and through perfect playing conditions in the home it creates new friends for music and the artist. ▶▶▶

André Kostelanetz has endeared himself to audiences all over the world by his practical attitude toward orchestral conducting and music in general. His Saturday night concerts with the New York Philharmonic Symphony have proved immensely popular and he is now repeating his success in San Francisco and elsewhere. He has commissioned and introduced many new works, and his Columbia records make up an almost unique library of great music, effectively performed.

"Don't You Hear Them Bells?"

RUTH W. STEVENS

IT must be the Christmas season which suddenly interested me in bells. The clangor of swinging bells has always seemed a bit out of tune to me, so they were never a hobby of mine. But now, everywhere I look there are bells—decorating our greeting-cards, adorning the front door and fireplace, chiming out from the radio or TV in familiar hymns or jingles.

There must be some magic in bells,—in their metal, their music, their souls. For ours is really no age for bells. We move at too fast a tempo, with little patience to listen for an echo, or encourage it to linger.

Nevertheless, bells are not only a part of the holiday pageant, but thro' the centuries have been an integral part of men's lives. From Ding, Dong Bell of nursery days, to Evening Bells of old age, bells have become the universal symbol. In fact no musical instrument is so democratic as a bell.

Strictly speaking, however, a bell is not a musical instrument, since its notes do not always ring true. However, in orchestrations we find four bell-like instruments: the Glockenspiel (metal bars), and the xylophone (wooden bars), plus the celesta (something like a miniature piano, whose hammers strike metal bars) and the chimes (tubular bells). Within an enclosure, these last are used to approximate the sound of great bells ringing.

Christmas is a time for melody and memories, perhaps with a minor note of sadness, like poetry. No one can interpret the meaning of either for anyone else. Perhaps we have gone too far from the days when life was more melodious—when young and old followed homeward the signal of the curfew (covered fires)



and went to bed,—or answered the welcome summons of the dinner-bell—or the stentorian "come hither" of the school-bell. Who has not listened on a lazy summer afternoon to the monotonous cow-bells, or in winter to the enthusiastic sweet tinkle of sleigh-bells? Our present-day bells, the doorbell, the telephone and the diabolical alarm (tho' this last has been sweetened by the clock radio which awakens one to music) are not too musical.

How Bells Are Made

The modern bell is metallic, made of "bell metal" consisting of about four parts copper to one of tin. The quality of a bell depends not only on its composition, but on its shape and proportions. The casting of bells, including the tuning, is a complicated art. Most American bells are round, like sleigh-bells, or fairly narrow at the top, widening gracefully at the bottom in the familiar bell shape.

Few realize how ancient an instrument the bell is. Bells were known in China over 46 centuries ago. Primitive bells were made in different shapes, some narrow, round,

short, square, trumpet-shaped, even representing birds or animals; and of wood (even entire tree trunks), horn, silver, copper, pewter, brass, bronze and glass. A bell, like a ship, is always referred to as "she."

There is scarcely any purpose to which bells have not been put. Animals have worn bells for centuries to keep them from getting lost, pack horses and camels in the Orient, reindeer in Norway, and the latten bells of England or saddle chimes of Russia warn that teams are approaching in the narrow, snowy lanes.

We can picture them being used in the market-place in Jerusalem, announcing to the Romans that the public baths were open, gaily tinkling at a German wedding celebration, aboard an eighteenth-century ship carrying refugees in flight, telling the housewives on an English Lord's estate that his ovens were hot to bake their bread, in frantic jangle of a native war dance in Borneo, to the saving of whole towns from fire and flood. Bells have been endowed with miraculous powers to avert disasters, inscribed with storm warnings, given the names of donors or famous citizens, even blessed and baptized.

Church bells were first introduced in Italy by the Bishop of Nola A.D. 400, in France a century later, and in 680 brought to England, rightly to be known as the "Ringing Island," and London, the "City of Bells."

From the single bell, an assemblage of eight or more free swinging, tuned bells called "peals" evolved. The ringing of the "changes" (different combinations) required dexterity and stamina. Standing on one foot, a skilled ringer could manage three bells, one rope in each hand.

(Continued on page 57)

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Safe Safari to Musical Africa

RAYBURN WRIGHT

AN expedition of any sort is a promising affair and this one was no exception. The occasion was the recent appearance of Babatunde Olatunji, African drummer, with the Radio City Music Hall Symphony Orchestra under Raymond Paige.

And what a wonderfully strange combination of carefully-nurtured primitivism and sophisticated higher education is Babatunde Olatunji: a Ph.D. candidate in public administration at New York University, the President of the All-African Students' Union of the Americas, future diplomat, dogged exponent of West African dances and songs (when it was not fashionable to do so in the English-dominated colony of Nigeria), most famous African drummer in the United States, but unable to read a note of music!

This fascinating episode had started some nights earlier at a season's-end party given by the Collegiate Chorale in New York's Greenwich Village. Olatunji had been invited to give a demonstration of African folk songs and drumming, such as he frequently does for schools and colleges all over the East. His

half-hour demonstration soon turned into a three-hour command performance, with neighbors from adjoining apartments leaning out of their windows to ask for more rather than banging on the ceiling for silence!

Ralph Hunter, who is simultaneously director of the Collegiate Chorale and choral director of the Radio City Music Hall, immediately sensed that here was an exciting bit of musical theatre, something that had to be brought to our attention at the Music Hall. Very shortly after, 'Tunji played for Raymond Paige and myself and we were enthusiastic over the possibilities of presenting him with our symphony orchestra.

Wrong Impressions

We found that 'Tunji had become interested in presenting these demonstrations of African drumming, singing and dancing to satisfy the desperate need for correcting and purifying American ideas about African music. Consequently he had always avoided any commercializing of his talents which might have meant making compromises with his country's cultural heritage.

He had come to us as a newcomer to "show business," but an authority on his native music. We were as determined as was he to present his art as authentically as possible, but yet to give it a symphonic background that would at once enhance it and clarify its beauty to our audiences.

But how to do it? The folk songs seemed strange to our ears on first hearing, and the drum rhythms were so complex that it seemed hopeless to try to synchronize them with our



Babatunde Olatunji

—Impact Photo

60-piece symphony orchestra; and 'Tunji's performances were filled with spontaneous changes of routine that required reworking into a set pattern without sacrificing the sense of freedom and excitement. Was it even possible at all?

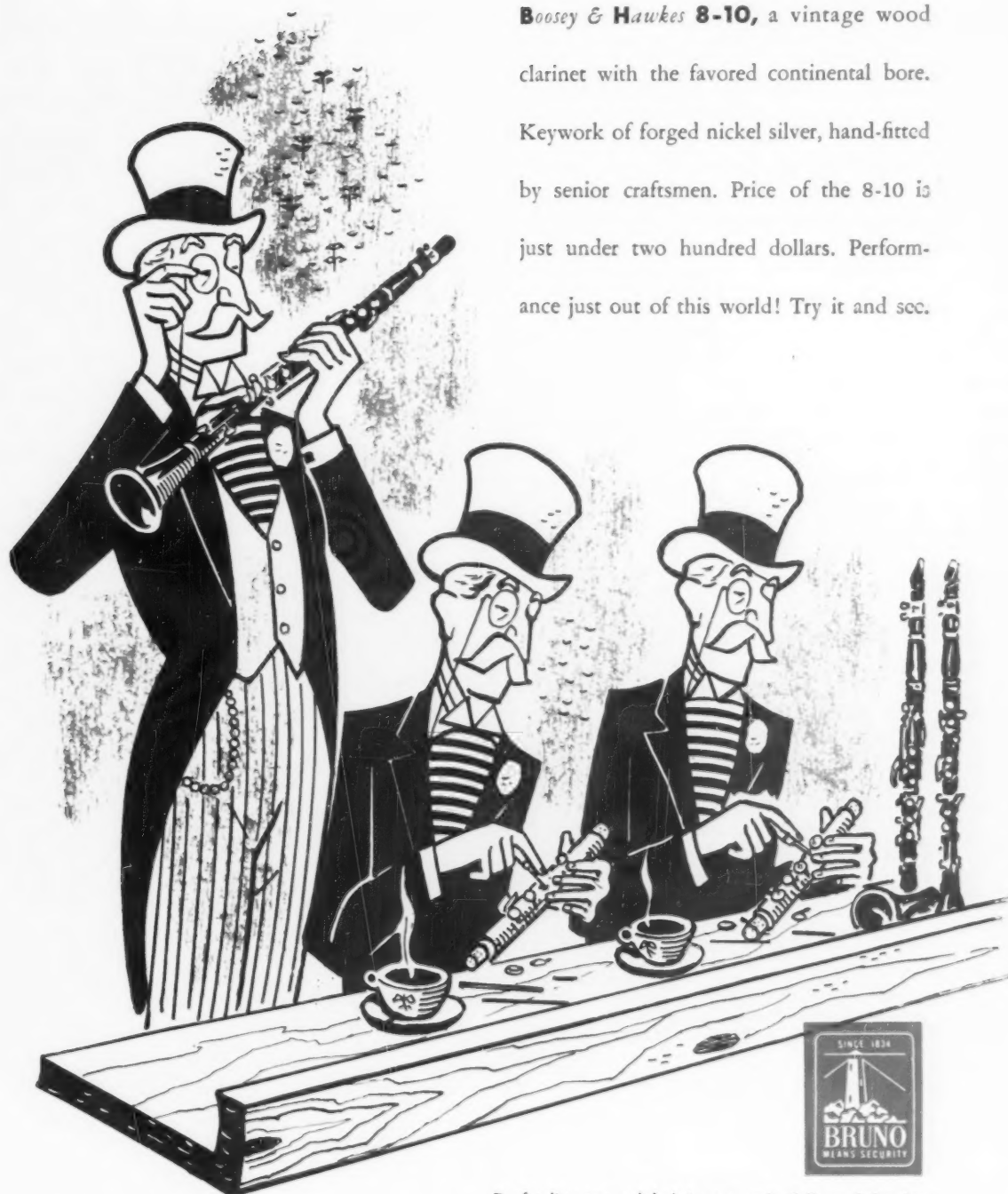
Two days of intensive listening and tape recording of 'Tunji led me to the answer: it would be difficult but it could be done, and I immediately set about transcribing into musical notation all of the folk songs which I had recorded. I then searched diligently for any published versions of West African music to corroborate what I was learning at first hand. The available literature on the subject goes into some detail on the cultural aspects, describes many of the instruments and some of the multiple rhythms, touches on a few of the observed scales, but reproduces no actual songs. Yet the songs that 'Tunji sang for me were so old and traditional that they were known by people all over Central and Western Africa, no matter what their native tongues. So I knew that here was a great body of folklore that needed to be "discovered."

I turned my immediate attention to constructing a fantasy on the most appealing of these folk songs and was gratified by its successful appeal to all manner of non-Africans in our Music Hall audiences. And, best of all, 'Tunji approved of it all as being

(Continued on page 41)

Rayburn Wright, composer, conductor and trombonist, has for the past eight years served as arranger and orchestrator for the Radio City Music Hall. A graduate of the Eastman School of Music, he played in the U.S. Army Band, touring Europe as a member of President Eisenhower's special group, later joining the Glenn Miller orchestra. His graduate work was done at Juilliard and Columbia University, where he attained the Master's degree in music education. Mr. Wright's "African Drum Fantasy," written for and with Babatunde Olatunji, will shortly be published.

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Women Can Sing Barbershop

NANCY BERGMAN

WHAT are the women of America doing while the menfolk are off blending their voices in close harmony barbershop chords? You might expect to find them curled up cozily in a corner with a good book, or enjoying an evening of bridge with three other members of the distaff side, but chances are you're wrong! They may be spending their evening in a foursome, but they're not playing cards . . . they're singing barbershop harmony too!

Women of all ages have found that this unaccompanied four-part harmony style of singing is just as intriguing and pleasing to the ear when rendered by the female voice as it is when sung by the males of the land. Helping to arouse this awareness of new-found pleasure in women's singing is an organization for women barbershop harmony singers, Sweet Adelines, Inc. Founded in Tulsa, Oklahoma, in 1947, the ladies' organization now has 250 Chapters, located throughout the United States and Canada, and an individual membership of 7000, with the membership statistics taking an upward leap every day. Women are "in the act" to stay!

Why does this type of singing appeal to women? There are several good reasons. First of all, any woman of average singing ability, with or without vocal training, can find a part which fits her voice range. Women barbershoppers have tossed

the traditional "alto" and "soprano" nomenclature down the laundry chute, and classify their parts as tenor, lead, baritone and bass. And it is amazing to find that the average woman, in her natural voice, finds the octave pivoting around middle C to be just the spot where she can produce a pleasing tone. Those who sing best on the top side of middle C fall into the "lead" or "bari" roles (depending on whether they prefer the melody or a harmony part), and those with the rich throaty quality who can dip down into the octave below middle C join the ranks of the basses. The tenors, of course, sing the top natural harmony part, and it is the production of the tone which differentiates "tenors" from "sopranos." Tenors produce a clear, sweet high sound, with little vibrato, sounding much like a "little girl" voice. All of these desired sounds for women's barbershop harmony are



natural voice sounds, requiring little or no effort to attain.

Another reason women like this style of singing is because it is not only pleasing to their own ears, but audiences love it too. Many a husband who has been forced to "go hear a bunch of women sing" has experienced the amazing revelation that he enjoys women's singing when it's barbershop style. Let's face it—all amateur women vocalists don't sound like Lily Pons and Helen Traubel

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The Champion Cracker Jills, Royal Oak, Mich.
(l. to r.) Bobbie Bostick, Renee Limburg, Jan Saundry and Judy Rowell.

Nancy Bergman is Executive Secretary of Sweet Adelines, Inc., with headquarters at 114 West Third St., Tulsa, Oklahoma. She was originally a coloratura soprano, and sang tenor in the international champion quartet of 1954-5, the "Mississippi Misses." Mrs. Bergman now also directs the chorus of the Tulsa chapter of Sweet Adelines and has composed the organization's motto song, "Harmonize the World."

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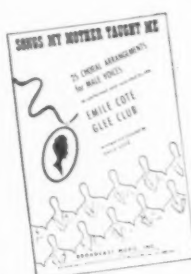


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Puccinian Reminiscences

DANTE DEL FIORENTINO

ARNALDO GRAGNANI, a native and resident of Torre del Lago, Italy, was an intimate friend of Giacomo Puccini. Like the Maestro, he was mad about hunting. He discussed Puccini's operas intelligently, though he knew nothing about music; and the two were next-door neighbors and very compatible.

Puccini spent the greater part of his life in Torre del Lago. It was there that he composed his operas. He delegated Arnaldo as administrator of his hunting franchise at Lake Massaciuccoli and, in fact, gave Arnaldo absolute power of attorney over his legal affairs, with only the admonition not to sign checks, not even as a joke.

I, too, know Arnaldo very well. When I was a curate in Torre del Lago's Church of Saint Joseph I saw him every day. I have often returned to Torre del Lago, drawn by the urge to communicate with the Maestro's spirit and to visit with my friend Arnaldo. Our topic of conversation always: Puccini. And every time we meet, the opening remark is: "Torre del Lago has not been the same since the Maestro departed!" It has grown; so many houses, so many villas; no more thatch-roofed huts of the good old days. Now in front of the Maestro's house there is a plaza, in the center

of which is his monument. There is a constant coming and going—people, cars, bicycles, motor scooters, hacks—all signs of the progress of the times.

Perhaps it might have been better if that house had remained in the shadow, surrounded with mystery and nostalgia, like the years when ripples of the lake timidly lapped its door. An occasional sight-seer approached the iron fence that surrounded the property. He instinctively tipped his hat in salute as if approaching a sacred edifice. The air was charged with the scent of the wisteria that garlanded almost every tree in the Maestro's garden.

Modern Changes

Today the prevailing odor is one of hastily prepared food, dispensed for the convenience of famished tourists. The square has taken on the aspect of a market-place. In the midst of this circus atmosphere, static-laden radios insult music and Puccini by grinding out raucous jazz and savage rock 'n' roll. And to complete this ugly picture, in front of the Maestro's house a sign brazenly announces: *Admission—Adults, 250 lire; Children, 150 lire.*

Again recently I returned to Torre del Lago to pray at the Maestro's tomb and saw my friend Arnaldo. But this time, alas, things were different. Arnaldo could no longer speak. A throat ailment had necessitated an operation. His wife told me that it seemed the malady was caught in time, otherwise he would have met the same fate as the Maestro. (Puccini died in Brussels, No-



Giacomo Puccini

vember 29, 1924 of cancer of the throat.)

Arnaldo's heart is saturated with memories of Puccini, but his tongue will never again utter a word of them. He tries to gesticulate his thoughts, but from his throat comes not a sound, not a whisper.

"I'll tell you what," I said to him, "get some paper and write what you're thinking."

He returned with some sheets of paper and wrote: "How does Puccini go in America?"

"Full sail," I answered, a term that needs no explanation to a boatman like Arnaldo. "How are you getting along?" I asked.

Arnaldo wrote: "I keep thinking of him and live on his memories. I still have so many mementos. As you well know, the Maestro seldom gave away money, but gifts he gave in abundance and of considerable value. One evening he showed me a collection of hats. He gave me several, all of different makes. Frequently he gave me suits, shoes, ties, cigaret lighters. Once he gave me an elegant cloth coat. By the way,

(Continued on page 66)

Monsignor Dante del Fiorentino, pastor of St. Lucy's Church in Brooklyn and historian of paintings for the Archdiocese of New York, was born in Italy and was a curate at St. Joseph's Church in Torre del Lago. He was a close friend of Giacomo Puccini, about whom he has written many articles and the best-selling biography, "Immortal Bohemian."

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Toward an American Opera

GILBERT CHASE

WE should begin by clarifying what is meant by "American opera." In the long run, I suppose, we have in mind very much the same sort of thing that we mean when we speak of "French opera," or "German opera," or "Italian opera." That is to say, operas written by composers of those countries and which, in general, can be recognized as having certain national characteristics beyond individual differences of talent and temperament.

A moment ago I wrote "in the long run," because it is necessary to remember that the countries mentioned above have had their respective operatic traditions for several centuries. And it is tradition—the continuity of a culture in time and place—that gives a national character to any form of artistic expression. American art-music as a whole is relatively new, and within the realm of art-music (as contrasted with folk and popular idioms) opera is the most recent form to emerge with any proper character and vitality of its own. Eventually there will be a flourishing and readily recognizable "American opera," just as there is a new and distinctive type of civilization in America. But at present we are necessarily dealing with the beginnings of "American



Scene from George Gershwin's folk opera, "Porgy and Bess" as presented in New York in 1935 by the Theatre Guild.

—Fandamm Photo

opera," and, as the title indicates, this article is primarily a signpost toward the future.

The most obvious way in which to think of a "national" opera is in terms of national subjects, whether they be historical, legendary, mythical, literary, or drawn from folklore or from the "reality" of daily life. The French composer Jules Massenet is quoted as having said to an American musician, "Were I in America, I should be exalted by the glories of your scenery, your Niagara, your prairies; I should be inspired by the Western and Southern life; I should be intoxicated by the beauty of your American women; national surroundings always inspire national music!"

Flattering as this outburst of enthusiasm may be, it is simply not true that "national surroundings always inspire national music." If it were true, Americans would have begun to have a "national" opera long before the middle of the 20th century. And yet "American national" music, including opera, is just recently emerging. What ap-

pears to be true is that composers find more "inspiration" in *music* than in "surroundings" of any kind. When Bizet wrote *Carmen* he did not know Spain; but he had some Spanish songs in a book that he borrowed from the library of the Paris Conservatory. The story, the setting, the Spanish "atmosphere" would have been of small use to him without the actual "inspiration" of these tunes, which appealed so strongly to him.

It is not enough for a composer merely to be "surrounded" by national atmosphere. The more of this he absorbs, the better; but in addition some aspect of the national setting must penetrate his creative consciousness in such a profound and powerful manner as to result in a fully realized creative act. The actual music itself, I repeat, is at the core of this creative impact. Closely allied to this is the language, the English speech as it is actually used by Americans, with its many varieties of accent and inflection. Opera is essentially a combination of music

(Continued on page 45)

Gilbert Chase has written extensively on musical topics, including several books, of which the most recent is "America's Music: From the Pilgrims to the Present," published by the McGraw-Hill Book Company, Inc., New York. He has served also as Director of the Music School at the University of Oklahoma. The material above is quoted from an article distributed by the U.S. Information Service.

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(Indiana University School of Music)



SOME years ago we made a study of music in communities. What we were interested in finding out was why some communities had much more musical activity than others—why communities relatively alike in other respects—in population, in level of educational attainment, in per capita wealth, in types of economy, and so forth—varied so sharply when it came to music. The key to this variation, we discovered, was leadership. Communities with strong, vigorous musical leadership had active musical lives; those without did not. But the leadership itself, we found, was not of a single pattern. Some leaders were themselves active as performers and conductors and officers of musical organizations; others were not. These others were behind-the-scene operators and sponsors and philanthropists. All were important to the success of music in their communities.

There is no more convincing testimony of the value and worth of music than the selflessness and constancy with which its leaders and sponsors go about the job of advancing their "cause." They give unstintingly of their energies and resources that the rest of us may have music.

As a tribute to these "engenderers" and "disseminators" of the beautiful, we asked two women who have devoted a large share of their lives to the cause of music to write about the meaning of music to them. We asked them such questions as how they came by their great devotion to music, and what there is about music that makes them such active supporters.

—J.M.W.

MUSIC IN MY LIFE

Elsie I. Sweeney

RECENTLY I have been asked why I take such a deep interest in music. I must first give credit to my elder brother, who was every inch a musician. He had a rich baritone voice, which at nineteen sounded very much like the voice of Lawrence Tibbett when he began his career. He was able to play the piano, the violin, the mandolin, the banjo and almost any other stringed instrument. At the age of six, I was anxious to study the piano, as I wished to accompany my adored brother. However, I was restrained until I taught myself to read. I acquired a facility through my personal research and application which stood me in good stead when I became the pianist of our Sunday School orchestra, composed of some professional musicians mixed with capable amateurs. It was an excellent



experience, since we usually performed without benefit of a previous rehearsal. Later, I used this facility in encouraging the younger generation in my home to study chamber music, which was a source of joy to our household.

When my mother was convinced of my sincere interest, she engaged an inspiring teacher who was just right for a beginner. I advanced rapidly until I could play all my brother's accompaniments, even German Lieder. However, when I was twelve years old, he was killed in a swimming accident and my interest in music was temporarily shattered. I kept on, but I was so dazed that I had very little ambition until a most remarkable teacher came to my home town, who was then studying with Madame Fannie Bloomfield-Zeisler in Chicago. My teacher went to the city once a week and returned to share her inspiration. I remember one remark of Madame Zeisler's which has helped me through the years. She said, "Your technique is the sum of all your experiences, all of your studies and travels and, likewise, your human contacts, as well

as your technical facility on the keyboard. In fact, it is *you*."

My teacher was a serious artist and when I heard her play a Chopin and Schubert group in our local theatre, my mind was clear. My career would be music. I chose Smith College, as that was the first women's college to allow credit for practical work in music. There, too, I had an inspirational teacher, who was the musical grand-daughter of Leschetizky, a pupil of one of his pupils. I majored in music, with German a second major, since I intended to study in Berlin, then the Mecca for all pianists.

During my college course, Josef Lhevinne gave a program in our Chapel. I was overcome by his perfect command of his chosen instrument, as well as by the brilliance and sensitivity of his performance. There was no doubt but that I should study with Lhevinne.

After a period of preparation following my graduation, I was accepted by the master and set sail for Berlin. My work with Lhevinne was a delightful experience, as well as an inspiring one. His interest was always evident and that fact helped

me to do my best. His home was located on the shore of Wannsee in one of the most beautiful suburbs of Berlin. His well-cared-for gardens, reaching to the shore of the lake, were beautiful, with a decided old-world atmosphere. The Lhevinnes had a son named Konstantine after the hero of Tolstoy's *Anna Karenina*. Tolstoy was a good friend of Josef Lhevinne and named the hero of his novel after the master, as they were both nature lovers. The Lhevinnes returned the compliment by giving their son his first name, also abbreviated Kostia. During the winter, Kostia had a friend from Moscow visiting him. Both boys wore the exotic Russian blouses of their homeland. After one of my lessons, when I was working on the B-flat minor Scherzo of Chopin, my mother, who had accompanied me, reported that the two Russian boys sat at the head of the stairs listening to my performance. This was most encouraging, when I realized that they had the opportunity of hearing the Lhevinnes continuously. On another occasion, a young lady, who was living in my *pension*, had a lesson with Madame Lhevinne at the same time I was studying a Chopin Nocturne with her husband. She reported that Madame Lhevinne sent Kostia to glance over the balcony to see who was playing—Lhevinne or his pupil. As I was at the piano, I was thrilled by this report.

Unfortunately, the first World War followed the next summer and I could not return to Berlin for my winter's work. I then transferred to Ernest Hutcheson, who had escaped from Berlin in time to avoid internment. I spent several winters in New York, studying with Mr. Hutcheson, which was another rare privilege. I continued my association with the Hutcheson class as long as he conducted it. Our group included many of the artists who are making musical history in our country today.

Although I had no intention of becoming a concert performer, I felt that my role should be that of a musical missionary. There are many good artists available—unfortunately more artists than there are audiences to hear them. Although I believe there is more interest in music in our country today than formerly, there is still much room for improvement. There is a tremendous need for

musical amateurs in the original sense, not dilettantes but consecrated musicians, who are willing to study their art profoundly and give it freely to those who might not have an opportunity, otherwise, to hear the best in music. There should be more who love music and perform it well in order to transmit their enthusiasm to all with whom they come in contact. Music has need of an ever increasing public. One can scarcely transmit a greater gift to posterity than to open a door to wider horizons and clearer visions of great art and beauty. ▶▶▶

Miss Elsie I. Sweeney of Columbus, Indiana, is a graduate of Smith College and a former student of Josef Lhevinne in Berlin and of Ernest Hutcheson in New York. She is the founder of the American Friends of Bayreuth and is the American representative of the "Kuratorium der Gesellschaft der Freunde von Bayreuth." In 1956 Miss Sweeney was awarded the Officer's Cross, Order of Merit, Federal Republic of Germany.

MUSIC'S MEANING

Jean Tennyson

SHAKESPEARE has suggested that music "be the food of love." Congreve put it even more strongly, when he declared that:

"Music hath charms to soothe the



savage breast,
To soften rocks or
bend a knotted
oak."

And Samuel Pepys, in characteristic fashion, described the attraction of music most simply and directly, when

he wrote: "Musick and women I cannot but give way to."

My pedigree in being a music-lover is, therefore, a very distinguished one. Yet, drawing upon the great voices of the past is not enough to justify one's interest in and enthusiasm for music. As a matter of fact, I am very grateful for the invitation to write these few words, because it has made me ask myself the very complicated question as to why I have always loved so very much to listen to music, been so thrilled to perform it, and so deeply satisfied in giving others the chance to hear it and create it.

Most of the clichés about music ring true. It is the universal language, as Longfellow said, and it does soothe the savage breast. For many years I have arranged concerts by the world's greatest musical artists in veterans' hospitals, and reports by participating artists and from doctors in these hospitals concerning the therapeutic effect of music on mentally and physically ill patients prove to me the truth of these familiar sayings. The more I thought about this problem, however, the more I realized that the "universal language" aspect is far from being the complete answer to why music has seemed so very vital and important to me all my life.

The real answer is that music is so closely bound up with *people* and with *creativity*. You can sit alone and enrich yourself by reading Shakespeare or Milton or Dostoyevsky. You can be deeply moved by standing before the mysterious Mona Lisa or by walking down the deep aisle of Chartres Cathedral. But you cannot read or look at or walk through *Aida* or the B Minor Mass or the Fifth Symphony or the "Minute Waltz." *Someone must re-create these art works for you.*

In the visual arts, the artist's job is finished when his work of art is finished. But with music, the artist's creation must be brought back to life over and over again, or it has no real existence. Thus music is not only something very wonderful for the person who hears it—it is also something very alive in the fullest sense of the word, because it must be re-created to be enjoyed. Music needs more than the composer and the listener—it has no meaning without the performer as well.

Parenthetically, I must admit that this is somewhat the case with drama, too. Can anyone argue, though, that reading the score of the "Emperor Concerto" provides the same artistic experience as reading *Hamlet* or *Saint Joan*? Clearly, the great plays give pleasure in being read; the great works of music, however, must be performed to be appreciated.

This is why the support of music and musical enterprises has brought such deep pleasure and satisfaction to me. If there were no orchestras, who could know the terrifying impact of the opening of Beethoven's

(Continued on page 48)

MISCHA ELMAN, June 11, 1958, speaking at Combs College of Music, Philadelphia:

"As an artist who has been recording for 50 years, I am aware of the difficulties inherent in the recording process . . . only the concert hall can give you the proper perspective."

MISCHA ELMAN, October 5, 1958:

"Now, I must tell you, I have heard a speaker system that approaches the authenticity of concert hall performance"

What so impressed Mr. Elman? The sound he heard from a radically new stereo speaker system designed to utilize the acoustical properties of the surrounding walls of the listening room. A system that literally adds a third dimension to stereophonic sound . . . the perception of depth. A compact, single-cabinet system that for the first time lets any number of listeners enjoy the thrill of stereo practically anywhere in the room . . .

UNIVERSITY'S TOTALLY DIFFERENT 'TRIDIMENSIONAL' STEREO SPEAKER

THE NEW TMS-2

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With the deflector doors closed for monophonic use, the incredibly compact TMS-2 is only 30" wide, 25" high, 12½" deep.

Laboratory tests of the TMS-2 had greatly surpassed all design and performance specifications. Under normal circumstances, this would have been more than sufficient proof of its complete success. But so extraordinary was the nature of its sound, so intriguing its versatility, that it was decided to further subject it to critical listening tests under at-home conditions by leading artists, musical authorities and audio experts.

Mischa Elman, now celebrating the 50th anniversary of his American debut, acclaimed throughout the world for his supreme virtuosity . . . is an artist whose belief that only in the concert hall can the true quality of actual performance be realized, is a matter of public record. His enthusiastic response after hearing the TMS-2 in his home . . . that it approaches the authenticity of concert hall performance . . . was certainly remarkable, but no more remarkable than the concept of the TMS-2 itself.



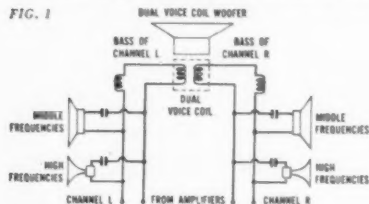
Internationally celebrated violinist Mischa Elman, at home with his University "Trimensional" Stereo Speaker, the TMS-2. Renowned for his legendary "golden tone," Mr. Elman is currently celebrating the Golden Anniversary of his American debut at Carnegie Hall at the age of 17. Since then his artistry has been acclaimed all over the world and his recordings have passed the 2 million sales mark.

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Two complete speaker systems in one enclosure only 30" wide, 25" high, 12½" deep... solving all space and placement problems. By utilizing the exclusive *dual voice coil* feature of the C-12HC woofer, only one bass enclosure and woofer are required to handle the entire low frequency range of both stereo channels. Extended, undistorted bass is superbly reproduced by using the RRL enclosure design so successfully employed in University's Ultra Linear Response systems. See fig. 1.

FIG. 1



A THIRD DIMENSION TO STEREO SOUND

The breadth, depth and clarity of stereophonic sound is accomplished by utilizing the walls of a room, just as the symphony orchestra uses the acoustical properties of the concert hall. The woofer sound emanates at the rear of the enclosure; one mid-range and one high frequency speaker for each channel project sound from each

side of the cabinet. By thus deflecting all frequencies, in proper relationship, to the rear and side walls of the room, multiple stereo sound sources are created that not only provide the otherwise missing dimension of depth, but also preserve the stereo effect virtually throughout the room. See fig. 2.

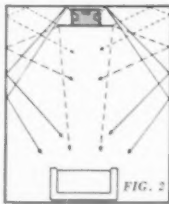


FIG. 2

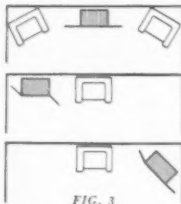


FIG. 3

PLACEMENT ANYWHERE IN A ROOM

The unique design of the TMS-2 provides you with two distinct advantages: it is possible to place it in a corner or *anywhere* along a wall, by merely positioning the deflectors as shown in fig. 3, and since there are *no particularly critical listening positions*, you, your family, your friends—any number of listeners—can enjoy the TMS-2 from most anywhere in the room.

MONOPHONIC OR STEREO REPRODUCTION

With deflectors closed, the TMS-2 is an outstanding, wide-range monophonic speaker system. "Presence" and "brilliance" controls are provided for both sets of mid and high frequency speakers. In addition to being used for balancing the system to room acoustics and personal taste, these controls and the deflectors may be adjusted to

produce a pseudo-stereo effect with monophonic program material as well. Whether you start your high fidelity system with monophonic equipment, or go right into a stereo setup, the TMS-2 is the best investment you can make, because it is equally "at home" with any kind of program material, and *no further additions* to the speaker system are ever required.

DESIGNED RIGHT—PRICED RIGHT

Flawlessly designed along simple, classical lines, beautifully proportioned to compliment the most exacting taste, the TMS-2 will enhance any decor. In fact, it looks more like a piece of fine furniture than a typical speaker cabinet. Breathtaking in its performance... beyond the scope of conventional monophonic or stereophonic reproduction, the engineering concept of the TMS-2 eliminates redundant components; makes use of the latest, most advanced acoustical principles. RESULT: the ultimate in uncompromised value. In Mahogany—\$258, Blonde or Walnut—\$263 User Net.

See and hear the TMS-2 at your dealer... NOW! You too, will agree with musical and audio experts that it marks one of the most extraordinary advances in high fidelity and stereo history!



UNIVERSITY LOUDSPEAKERS, INC., WHITE PLAINS, N.Y.

MUSIC-INTERNATIONAL

(Continued from page 5)

beautiful setting.

The New Danish Woodwind Quartet gave a wonderful concert later the same afternoon in the huge hall of the Kronborg Castle in Elsinore. The concert of the Juilliard Orchestra of New York received a standing ovation from conference members for their fine performance, which was broadcast from the Danish Broadcasting House. The Charlottenborg Opera and the reception by the Ministry of Education at Christiansborg Palace represented another evening for "getting better acquainted."

The musicianly performance of the Burlingame High School String Orchestra brought much praise for them and their instructors. What a fine group of teen-agers they were! The only group of teen-agers to represent the United States at the World's Fair! Ambassador and Mrs. Val Peterson entertained them and the other American conference participants at a reception one after-

noon at the American Embassy.

There were many friendly discussions each day around the lunch tables on the balconies of the rotunda. Our first day found us with a young Algerian, who spoke French, two Frenchmen, inspectors of music from Dijon and Paris, an Oxford lecturer from India and an Englishman, who was stationed with the R.A.F. band in Germany. Each day brought new acquaintances, new ideas and new insights.

Common Problems

Some of the problems, such as scheduling and financing, seemed common to all music educators. It seemed evident also that many of the delegates believed in more active participation in music by all people, although there was a feeling there too of "music is for the selective few." This selective attitude in all education, I found in a number of countries, is the rule rather than the

exception. Is this the reason, I wonder, for government support of so many of the foreign music groups?

Is it because we offer the opportunities of participation to all who wish to elect music, that we have so many youth orchestras and choruses? It seems a wonderful thing to me that the people of Burlingame and the San Francisco area took the interest and civic pride in subscribing and earning the money necessary to send their orchestra abroad.

Are we supplying real opportunities for the development of more creative music talent through our school programs? Are we truly giving *all children* (as we claim to do) an equal opportunity in music making?

All Swedish children now get their music education from the elementary classroom teachers, which presents the problem of music training in teachers' colleges for the classroom teacher. How well are we meeting this type of problem?

An international conference of this kind makes one think and compare. One weighs carefully the values



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which many of us hold to be special. Each must consider well the philosophy of his group and the strengths and weakness in the actual practicing of that philosophy.

Throughout the workshops, demonstrations and discussions, language was no barrier, for the language of music and the communication of ideas through music were understood. Surely such international exchanges deepen the respect and appreciation for another culture and build for better international understanding. >>>

A CORRECTION

By an inexplicable error, the poem, *Euterpe*, appearing in our October issue, was credited to Florence Eakman instead of the real author, M. Albertina. Both writers have appeared frequently in the columns of *Music Journal*, and we offer our apologies to them as well as to our readers.

SAFE SAFARI TO MUSICAL AFRICA

(Continued from page 28)

no compromise with his high ideals in African Music.

Almost without exception, the songs which we've transcribed are confined strictly to the pentatonic scale (the same intervals as those of the black keys on our piano keyboard), and this holds true whether the songs are tribal, religious or popular. The only two exceptions, which are diatonic, are more recent popular songs and indicate a Western influence.

Olatunji and I are at present preparing for publication as many of these songs as we can, with original Yuroba words plus English translations. The music is being successfully transcribed in standard musical notation and we believe that the possibilities for the use of this material are very exciting.

The response has been so great to my *African Drum Fantasy*, which we have just presented at the Music Hall with Olatunji as guest soloist, that he and I are preparing a similar

composition for publication for high school and college bands. There is no substitute for authenticity, and we believe this to be a big reason for the tremendous interest in our Music Hall project. Likewise we expect this authenticity to mark the dividing line between our efforts and the usual run of "jungle" pieces, of which there is no lack.

At the very least, we are excited to be making available this fascinating African folk material which, to the best of our knowledge and research, is not otherwise available in this country in any form whatsoever. >>>

Four of the New York Philharmonic's Young People's Concerts under the direction of music director Leonard Bernstein will be televised coast-to-coast on the CBS Network, Saturdays at noon, Dec. 13, Jan. 24, Feb. 28 and March 28. >>>

Free to Educators!

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The Student Speaks

(Contributions under this heading are invited from music students of all kinds. The material below is by Junior High and grade school students.)

A CHOIR NEEDED

WE are in the inexcusable situation of not having a school choir. Something should be done about this at once; — mainly, the school should hire a choir director and insert a "choir" course in the curriculum. A good choir not only enriches the knowledge and lives of the students themselves, but also serves as a wonderful good-will organization for the school.

—A.H. (Grade 11)

ADVANCED COURSES

I THINK we ought to be able to get more advanced courses in music for those people who are interested in it. It is hard for people in orchestra to sit through two years of a beginners' music course. Our orchestra program is fairly good and better than most schools', but I would rather pay \$5.00 a semester and get a better instrument than get the ones we're now getting for \$2.50.

—K.M. (Grade 9)

FOR THE DEFENSE

I DEFINITELY like all kinds of rock 'n' roll, and I don't think it has any specific effect on juvenile delinquency. There used to be fast music at barn dances in the eighteen and nineteen hundreds. And in the 1920's dances and music known as the Charleston became popular. Those were fast, but no one said they caused juvenile delinquency, and I fail to see why they think rock 'n' roll does now.

Maybe juvenile delinquents listen to R 'n' R, but few teenagers can

avoid it; the radio stations play little else! Besides, many of the singers and players of today's R 'n' R songs are not teenagers—they are adults. Should we not focus our attention on the cause rather than the effect? The teenagers are exposed to the music yet are blamed along with rock 'n' roll for delinquency. After all, adults sing, play and publish this form of music. However, I feel that the sole function of this music is to amuse and entertain its listeners.

—C.T. (Grade 8)

MUSIC FOR FUN

IN the country I came from, Brazil, there is a great difference in teaching and learning. There are no classes like orchestra, drawing, or painting that amuse the student. Here, after some classes, it is delightful for a student to take a subject like music that he will really enjoy. Even when he knows that he has to take this class, he knows it is as important as any of the others. He will look forward to this class from the first moment he steps in the school in the morning.

—S.T. (Grade 12)

A FEW SUGGESTIONS

HERE are some suggestions for improving our music program:

1. There ought to be four main rooms consisting of (1) a medium-sized string room, (2) a large band room, (3) a large orchestra room, (4) a room for teaching music and chorus.

2. There ought to be several small practice rooms, a big, well-arranged, well-organized instrument room,

and a large practice room for ensembles.

3. There ought to be an adequate supply of folding chairs, good music, music stands plus an upright piano (well in tune) in every large room and a concert grand in the orchestra room.

4. Orchestra should be a major.

5. A good chorus teacher should be employed.

6. There ought to be a larger music office with a complete file for music.

7. There ought to be a record room with an adequate record supply of hi-fi with earphones and a microphone.

—N.I. (Grade 10)

PRACTICAL WISHES

OUR orchestra should have a separate room from the general music room. It would be much more convenient because the kids could come in to practice any time they had a free period and then wouldn't have to take up their time at home to practice.

Something ought to be done about the people in the orchestra who act up and show off too much.

I wish we could play some popular music for fun.

—H. (Grade 10)

IT'S NOT INEVITABLE

I LIKE taking orchestra but I don't want to take it for very many years in high school or else my mother will make me take it in college and I don't want to be a music teacher when I grow up.

—C. (Grade 7)

Hi-Fi Questions and Answers

(Contributed by The Institute of High Fidelity Manufacturers)

Q: What's a good simple definition of "high fidelity"?

A: "High fidelity" could also be called "high faithfulness." High fidelity sound reproduction is the attempt to come as close as possible to hearing sound as is heard at the actual source of sound, with the *added* flexibility of enabling you to control the sound to please your own individual requirements.

Q: Just what does a high fidelity amplifier do?

A: A high fidelity amplifier increases the strength of electrical impulses. Impulses fed into an amplifier from a radio tuner, phonograph, or tape recorder are relatively weak. The amplifier boosts the power of these impulses to a point where they can be used by the loudspeaker to reproduce sound. Only a high fidelity amplifier does this with negligible distortion!

Q: Must a high fidelity system be played at such a loud volume it almost shakes the house? My neighbor says that's the only way to enjoy true high fidelity.

A: A normal listening volume is most desirable, for you and for your neighbors. While many high fidelity systems are capable of reproducing tremendous volume without distortion, moderate volume will offer the most pleasing and comfortable listening. But if you prefer to fill the room with sound—only a hi-fi system can do this and preserve realism.

Q: Is it true that if I buy a tape recorder, I'll be able to connect it *directly* to a high fidelity system, and record from the phonograph or radio tuner?

A: Absolutely. High fidelity components have inputs and outputs

for tape recorders. Not only can you record sound from a tuner or phonograph; you can also play back tapes through your high fidelity system.

Q: What does the "tuner" component do?

A: The tuner is the radio station-selecting component of a high fidelity system. Tuners are available for AM reception only, FM reception only, or both AM and FM reception. When you buy high fidelity components, you need buy *only what you want*.

Q: There seems to be an awful lot of mumbo-jumbo connected with high fidelity equipment. What, for instance, are "tweeters" and "woofers"?

A: As in other fields, high fidelity has its own special vocabulary. But don't be awed by the jargon of professionals and hobbyists. You can own and enjoy a high fidelity system without the lingo! As for woofers and tweeters, a tweeter is a loudspeaker designed specifically to reproduce only very high frequencies. A woofer is a loudspeaker designed to reproduce the lower range of frequencies. They are used in multiple speaker systems.

Q: With all the controls on high

fidelity systems I've seen, don't you have to know electronics to operate one properly?

A: No. High fidelity systems do have more controls than ordinary radios or phonographs because they accomplish more! But each component comes with a booklet that explains exactly what the controls do. They are all simple to operate, and you don't have to know *anything* about electronics theories. Your dealer will make sure you understand how each component works before you leave the store.

Q: Why is FM radio better than AM radio?

A: FM radio stations can transmit 50-15,000 cycles, almost the entire audible range of sound. FM is also static-free. AM radio stations rarely transmit more than 5,000 cycles, and the signals are subject to static and other noises.

Q: What are the basic things I should look for, or rather "listen for," when selecting an FM tuner?

A: The tuner should be noise-free, have high selectivity (freedom from unwanted signals of any station not tuned in), have high sensitivity (to obtain a strong, clear signal, especially from distant stations), and the stations shouldn't drift after being properly tuned in.

Q: How do I decide whether to buy an AM-FM tuner, or only an FM tuner?

A: That depends on the types of radio stations in your area and/or your personal station preferences. If you live in an area with both FM and AM stations, you will probably want to be able to receive *all* available stations. Buy an AM-FM tuner. If you're interested solely in the FM stations, you need buy only



an FM tuner.

Q: How does a loudspeaker work?

A: A loudspeaker converts electrical energy into sound. The most common type used today consists of a voice coil and magnet, a diaphragm (cone) and a frame. Electrical impulses fed into the coil affect the magnetic fields of the magnet and voice coil, causing the coil to move the diaphragm to which it is attached . . . creating sound.

Q: Are multiple speaker systems better than a single speaker? How do they work?

A: Only when each speaker is designed to handle certain frequency ranges. The speakers are available as separate units and individually mounted, or they are completely designed and mounted in a common frame as a single integral unit.

Q: What is the difference between a 2-way speaker system and a 3-way speaker system?

A: A 2-way system consists of a low

frequency speaker (woofer) and a high frequency speaker (tweeter). A 3-way system consists of low, middle and high frequency speakers.

Q: What are some of the advantages of magnetic tape recording and reproduction?

A: Very high quality sound reproduction; little or no change in sound quality after countless plays of the same tape; tapes can be erased and re-used indefinitely with no adverse effects; sounds can be preserved for a lifetime on tape; tape recordings can be edited.

Q: What is "stereophonic" recording?

A: A recording which gives a great deal of reality and presence, 3-dimensional sound. Two recordings are made simultaneously with 2 microphones separately placed at the sound source. The recording is played back through 2 separate amplifiers and speakers, creating a 3-dimensional sound.

Q: Very basically, how does a tape recorder work?

A: Sound is converted to electrical impulses, which in turn are converted to magnetic impulses. These impulses magnetize an iron oxide coated tape, the tape on which the recording is made. When a recorded tape is played back, the magnetic impulses are converted back to electrical impulses, then to sound.

Q: What is meant by a "dual-track" tape recording?

A: Most home tape recorders today operate on a dual-track principle. It means only half the width of recording tape is used when recording. This allows two complete tracks to be recorded on any one reel of tape, doubling the amount of recorded material that can be placed on a reel.

Q: The tape recorders I've seen operate at several speeds. Do all the speeds give the same quality of sound reproduction?

A: No. Generally the higher the tape speed, the better the qual-

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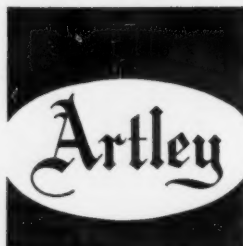


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TOWARD AN AMERICAN OPERA

(Continued from page 34)

and language; hence its basic "inspiration" must inevitably come from these two sources. We shall see that this is exactly what happened in the emergence of a characteristically "American" opera. But first, let us take a retrospective look at the past.

The first opera performance recorded in the United States took place in 1735 when *Flora, or Hob in the Well*, an English ballad opera, was presented in Charleston, South Carolina. In 1794 James Hewitt presented in New York *Tammany*, a ballad opera dealing with an American Indian chieftain by the name of Tammany. Benjamin Carr's opera, *The Archers, or, The Mountaineers of Switzerland*, was produced in 1796.

The first native-born American composers to cultivate "grand" opera were George Frederick Bristow (1825-1898) and William Henry Fry (1813-1864). The latter was an amateur musician, also active as a journalist and as a vociferous champion of American music. Yet when

Fry came to write his opera *Leonora*, produced at Philadelphia in 1845, he used a libretto adapted from a novel by the English writer Bulwer-Lytton, *The Lady of Lyons*, of which the action takes place in France. No "national surroundings" for him!

George Bristow, on the other hand, turned to an "American" subject for his opera *Rip Van Winkle*, produced at New York in 1855, adapting his libretto from the familiar story by Washington Irving. Yet in their music both Fry and Bristow sedulously imitated the European operatic composers then in vogue, such as Bellini and Rossini. Their operas can be considered "American" only in a superficial sense; they are now what we would call "museum pieces," lifeless relics of the past.

The next phase in the evolution of American opera was the result of the American composer's growing interest in an aspect of the country's "national surroundings" that had long fascinated foreigners, especially since the time of James Fenimore

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Cooper and his *Leatherstocking Tales*. (We might recall, in passing, that the Italian composer Luigi Arditi, who visited New York in 1853, wrote an opera, *La Spia*, based on Cooper's novel, *The Spy*.) I refer to the American Indian, the "noble savage" of the Romantic imagination, whose myths and legends, customs and traditions, music and dances, began to be seriously studied by American artists and writers from about the middle of the 19th century.

Toward the final decades of that century and in the first of the present, American musicians also began to take a keen interest in the music and tribal lore of the American Indians, with the result that there was what might be called an "Indianist" movement in American music. In the domain of opera, this movement produced such works as Henry Kimball Hadley's *Azora, Daughter of Montezuma* (1917), Arthur Nevin's *Poia* (1909, based on a legend of the Blackfoot Indians), Victor Herbert's *Natoma* (1911), and two operas by Charles Wakefield Cadman: *Shanewis* and *The Sunset Trail*.

The Metropolitan Opera House

in New York was slowly opening its doors to American opera, beginning with *The Pipe of Desire* by Frederick Shepherd Converse in 1910 and *Mona* by Horatio Parker in 1912. *Shanewis* was heard in 1918. The most successful American operas produced at the Metropolitan, however, were *The King's Henchman* (1927) and *Peter Ibbetson* (1931), both by Deems Taylor and both in romantic style and completely remote, musically and dramatically, from the American national scene.

In the 1930's, the Metropolitan did produce two important operas that could qualify as "Americana": *Emperor Jones* by Louis Gruenberg (1933) and *Merry Mount* by Howard Hanson (1934). The latter dealt with an episode of Puritan life in Colonial times, while the former was based on a play by Eugene O'Neill dealing with an American Negro who goes to an island in the West Indies and there becomes a prey to mysterious and sinister forces that destroy him. Musically, Gruenberg's opera is the more important, because it draws much of its material from the powerful folk sources of Afro-American music, especially jazz and Negro

Spirituals.

American national opera may be said to have emerged definitely during the decade 1930-1939. In addition to the operas mentioned before, that decade saw the production of the most successful American opera written to date: George Gershwin's *Porgy and Bess* (1935). Gershwin had begun by writing popular songs and musical comedies, until the success of his *Rhapsody in Blue* (1924) started him on the road to composition in the larger traditional forms of art-music, to which he brought the idiomatic expressiveness, rhythmic vitality and instrumental color of American jazz. He had become deeply fascinated by the whole expressive range of Afro-American music, and it was this fascination, combined with the human and dramatic appeal of Du Bose Heyward's novel of Negro life in the Deep South, that "inspired" the creation of *Porgy and Bess*. This opera, so vivid and human, so intensely alive in both its dramatic and musical texture, has triumphed throughout the world, bringing also fame and honor to its marvelous Negro interpreters. ►►



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THEY CALLED IT BETHLEHEM

(Continued from page 12)

year. The settlement now firmly established on the edge of the wilderness, Count Zinzendorf decided the following year to pay a visit to the new colony.

Early in December, 1741, a flutter of glad expectation was occasioned at the Forks by the announcement that Count Zinzendorf had arrived in America. After a few days in New York, the nobleman proceeded to Philadelphia, where his arrival created a sensation. After consultations in Philadelphia and Germantown, the Count and his party on December 21 started on the final stage of their journey. After a long, hard ride on that shortest winter day, they crossed the river and made the ascent up the north side, a light glimmering through the trees welcoming the pilgrims to the little log house that, to them, was the most interesting spot in America.

In the unfinished Community House (the Gemeinhaus which is still standing and in use), two rooms



had been hurriedly prepared, as well as could be, for the use of the Count and, perhaps, for his daughter, and there he passed the first night at the Forks.

The first extant record after mention of his arrival brings to view an interesting Christmas Eve scene. They were assembled in the little log house at the close of Sunday, December 24, to observe the Vigils of Christmas on the same day on which their brethren in the far-off Fatherland were similarly engaged. Besides

other services of the day, they celebrated the Holy Communion, as befitted a Sunday so significant for all who participated. Then, with the Christmas theme uppermost, their devotions continued until after nine o'clock.

It was a novel, almost unique occasion, which awakened peculiar emotions. Their humble sanctuary, with beasts of the stall sharing their roof, brought the circumstances of the Saviour's birth vividly before their imagination. With the forest about them, stretching away to where heathen multitudes lived in ignorance, the relation between the subject of that Holy Night and their purpose towards these dwellers in the forest possessed their minds. It stirred the quick fancy of the Count, always keenly responsive to such impressions. Acting upon an impulse, he rose and led the way into the part of the building in which the cattle were kept, while he began to sing the quaintly pretty words of a German Epiphany hymn which combined Christmas with missionary thoughts, as suggested by the homage of heath-

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en sages before the infant Jesus, and made conspicuous in the character given the observance of Epiphany among the Brethren in those days of first missionary zeal. Its language expressed well the feeling of that hour, and the place in which it was sung made the vision of the manger seem very real. The little town of Bethlehem was hailed, its boon to mankind was lauded, the star that guided the Magi to the humble supplication at the Redeemer's feet was uttered in successive stanzas and then the song ended. One who was

present wrote long afterward (Martin Mack in his *Autobiography*): "The impression I there received is yet fresh in my memory, and will remain until my end."

With this episode a thought came to one and another which gave rise to a perpetual memorial of the occasion, signaling it as peculiarly historic and enhancing its romantic interest. No name had yet been given to the settlement. That vigil service and that hymn suggested one. By general consent the name of the ancient town of David was adopted

and the place was called Bethlehem.

The account of the naming of Bethlehem is taken from the monumental *History of Bethlehem Pennsylvania* (1903) by the Right Reverend Joseph M. Levering, then senior Bishop of the Northern Province of the Moravian Church in America. In a footnote Bishop Levering adds information on the hymn. It was written by Adam Drese (1630-1718), musical director at Weimar and Arnstadt, who also composed the tunes to his hymns. It was in the original Herrnhut hymnal of 1735, in the hymnal of 1741, in the hymnal published in Bethlehem in 1891, freely translated by S. C. Chitty, and is in the hymnal of 1923 in present use. Martin Mack and others mentioned the second and third stanzas as the particular words treasured in memory in connection with the naming of the settlement:

"Not Jerusalem,
Rather Bethlehem
Gives us that which
Maketh life rich;
Not Jerusalem.

Honored Bethlehem,
Pleasant I esteem;
From thee springeth
What gain bringeth,
Honored Bethlehem."

The name Bethlehem was officially in use by January, 1742. ►►►

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MUSIC'S MEANING

(Continued from page 37)

Fifth Symphony or the wit of Strauss's *Til Eulenspiegel*? If there were no singers, who could share the tragedy of *Tosca* and *Otello* or the gaiety of *Figaro* and *La Perichole*? Where would Brahms be without the violinist or Tchaikowsky, for that matter, without the tympanist?

To me, then, support of music is not based on the outside chance—albeit a most exciting chance—of discovering or promoting virtuosity. Rather, it means giving people an opportunity to know and enjoy great works of art, and giving others the incomparable experience (among the greatest joys that life can offer) of re-creating in one's own fashion some of the great art works in the litera-

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Jean Tennyson is widely known as a singer both in Europe and in America. She has appeared in the leading opera houses of both continents, and from 1942 to 1946 was the featured singer on the popular CBS radio program, "Great Moments in Music." Since 1947 she has been National Chairman of Artists for the Veterans' Hospital Programs of the Musicians' Emergency Fund. Miss Tennyson is also Associate Chairman of New York's Stadium Concerts and a member of the Board of Directors of the City Center of Music and Drama, Inc. In 1954 the King of Norway awarded her the Saint Olav Medal, and in 1952 the Italian Government awarded her the "Stella della Solidarieta Italiana."

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SCHOOLS — The 1959 University of Wisconsin Mid-Winter Music Clinic will be held on January 11, 12 and 13 in the Univ. of Wisconsin Memorial Union on the Madison campus. . . . The University Composer's Exchange, Seventh Annual Festival at Washington University, St. Louis, Mo., will be held November 21-23, 1958. For information write to Dr. Robert Wykes, UCE Festival Chairman, Wash. Univ., St. Louis. . . . The New School for Social Research, New York City, will

present Alexander Schneider and his Chamber Orchestra in works by Haydn, Mozart and Mendelssohn on December 14. A Handel concert is planned for January 11, 1959 as part of the N. Y. C. Handel Festival. The series concludes on April 5 with works by Leon Kirchner, the composer participating. . . . Mary LeBow, assistant professor of music education at Wayne State University, Detroit, has returned from an 18-month leave of absence. Miss LeBow organized and directed music education curriculum for more than 70 Dependents' Schools of the U. S. Air Force in Europe, North Africa and the Middle East. . . .

CONTESTS AND AWARDS — The Rollins College Conservatory of Music, Winter Park, Fla., has announced music scholarships in voice and piano which are renewable annually up to \$2,000 a year. Two scholarships in voice and two in piano will be awarded during 1959-60 on the basis of performance, academic achievement, character and future promise. Other scholarships are available in Choral Conducting, Organ and Violin. Application deadline is March 1, 1959. . . . A prize of \$350 plus publication by Mercury Music Corp. and performance by United Temple Chorus is offered in the annual competition for the Ernest Bloch Award for the best SATB secular work. Inquire Box 15, Woodmere, L. I., N. Y. . . . Cash awards totalling \$1,000 will be given to winners of the anthem competition sponsored by The Broadman Press, 127 9th Ave. No., Nashville, Tennessee. Contest closes Feb. 1, 1959. . . . The American Bandmasters

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PUBLIC EVENTS — Igor Stravinsky's latest work, *I Treni* (Lamentations of Jeremiah), commissioned by the Venice Festival and premiered there recently, will have its first American performance at Town Hall, New York, Jan. 4, Robert Craft conducting, in a concert presented by the Fromm Music Foundation, Paul Fromm, President. It will be recorded after the concert by Columbia Records. . . . The Schola Cantorum of New York, Hugh Ross, conductor, will present two concerts this season: Moravian Music in America, Hunter College Assembly Hall, Jan. 18; Bach's *B minor Mass*, a 50th anniversary concert of this noted chorus, Carnegie Hall, April 7. . . . The Chicago Suburban Symphony will present a four-concert season this year, three orchestral concerts and a recital by 'cellist Joseph Saunders. . . . The Oklahoma City Symphony Orchestra, Guy Fraser Harrison, conductor, will feature Johanna Martzy performing the Mendelssohn *Violin Concerto in E minor* on Dec. 9; Moura Lympany playing the Rachmaninoff *Piano Concerto No. 3* on Jan. 6, and Leon Fleisher in Tchaikovsky's familiar *Piano Concerto* on Feb. 17. Concerts will be broadcast over the Mutual Broadcasting System. . . . The Bard Jazz Festival, being held at Bard College, Annandale-on-Hudson, N. Y., Nov. 14 and 15, emphasizes concerts, jazz

labs and critiques attended by many well known jazz figures. The aim of the festival is to provide opportunity for the amateur as well as the professional musician to create original jazz in formal surroundings. . . . The Washington Ballet will perform *Cinderella* at Constitution Hall in the nation's capital on Sat. afternoon, Dec. 27 for the special annual Christmas season Children's Ballet. . . . Alvin Ailey, leading dancer in the Broadway musical *Jamaica*, will present two modern dance recitals, afternoon and evening, Dec. 21 at the YMHA, Lexington and 92nd St., New York. Mr. Ailey and company will feature Carmen de Lavallade and Adelaide Boatner. . . . The NAMM has scheduled three regional conferences for spring, 1959, the Southeastern Conference in Atlanta, Ga., Mar. 1-3; the Northwest Conference in Portland, Ore., Mar. 22-24; the Southwest Conference in San Antonio, Tex., Apr. 26-28. . . . Bach's *Mass in B minor*, will be presented in accordance with Bach's original instrumentation at the Church of the Incarnation, Madison Ave. and 35th St., New York, on Dec. 30. . . . Salzburg, Austria is adding to its regular festival program a Mozart Festival Week, Jan. 18th through 28th. The Bavarian Radio Corporation Orchestra will play works of Handel, Haydn, Mozart at the opening concert. . . . Gian-Carlo Menotti's opera, *Maria Golovin*, commissioned by NBC and premiered at the Brussels Fair in August, recently opened at the Martin Beck Theatre on Broadway, with the original cast, Peter Herman Adler conducting. . . .

HIGH FIDELITY — Dates for the San Francisco and Los Angeles High Fidelity Music Shows are set for Feb. 7-10 at the Cow Palace and Feb. 16-23 at the Biltmore Hotel, respectively. A record-breaking 52,000 visitors attended the 1958 New York Hi-Fi Music Show recently. IHFM awards in recognition of "outstanding contributions to music," were given Risë Stevens, Leopold Stokowski and Leonard Bernstein. . . . A free directory of tape recorders is being distributed by the manufacturers of Audiotape. Write Audio Devices, Inc., Room 1011, 444 Madison Ave., New York 22, N. Y. . . . One of the many innovations of both the Revere Model T-202

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(Continued on page 60)

MUSIC IS THE HEART OF A CITY

(Continued from page 7)

violinist Robert Gerle and tenor Blake Stern were enlisted as guest artists.

It was decided that the first Festival should commemorate Mozart's 200th anniversary and a program was chosen which included the composer's *Requiem Mass in D Minor*, *Ave Verum* and the *Concerto in A Major for Violin and Orchestra*. Bach's *Concerto in C Major* and Beethoven's *Hallelujah* rounded out

the program for two scheduled concerts.

Fortunately, adequate facilities were available through the Community College and the Anchorage Independent School District, which had recently completed its five million dollar high school and which included a 2,000 seat auditorium. A smaller municipal auditorium—600 capacity—would serve for recitals.

Many crises later, the five Festival

artists were greeted at International Airport by an enthusiastic group of Anchorites, complete with dog team, and the first annual Anchorage Festival of Music was under way.

That was the Festival of 1956. When its last note had dimmed and the guest artists had been wined, dined and toured to capacity, there was a general concurrence of opinion that the venture had been successful. So much a success, in fact, that both Shaw and Herford readily agreed to return as co-directors the following year.

In 1957 the program was built around Bach's *Passion according to St. John* and Honegger's difficult *King David*. Instead of showing a limited interest in such classical selections, the Anchorage audience increased by 2,000 over the first year for a total attendance of 7,000.

An expanded roster of guests for 1957 included, in addition to the original five, contralto Florence Kopleff, baritone Paul Ukena, soprano Adele Addison, oboist Donald Leake and cellist Paul Anderson.

New Features

Again, at the close of the second Festival, both Shaw and Herford indicated a willingness to continue in 1958 as directors and builders of the musical culture of Anchorage.

Late in the season, however, ill health and overwork forced Shaw to cancel all of his summer commitments. At the suggestion of Julius Herford, Shaw was replaced by Boston University's capable Allen Lannom.

An added feature of the '58 Festival was the premiere performance of a specially commissioned work by the brilliant young conductor of the Portland, Ore., Junior Symphony, Jacob Avshalomov. Avshalomov's symphonic piece, entitled *Phases of the "Great Land,"* expressed his feeling for Alaska through the incorporation of period waltzes, temperance bands, dissonant chords and elaborate sound effects. Listeners approved the presentation with wild applause.

The third annual Festival marked the third appearance of popular John Wustman, who with Julius Herford has become a Festival "regular." Other guest artists included soprano Carol Jones, baritone McHenry Boatwright, oboist Donald

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Muggeridge and once again cellist Paul Anderson.

Max and Aurora Felde, visiting with the Avshalomovs in Oregon, postponed their return to New York and came instead to Anchorage where they supplemented the symphony string section.

A series of television lectures by Julius Herford proved to be one of the most popular facets of the Festival. Conductors' seminar, classes in score studies, vocal and instrumental instruction and the actual performances were participated in by the entire complement of visiting artists.

The Festival program for 1958 included two concerts, the first of

which featured local talent, with emphasis placed on popular selections and the premiere performance of three works by two Alaskan composers, Col. Robert Crawford and Mrs. Marjorie Whaley. (Colonel Crawford, incidentally, is the composer of the official Air Force song.)

The Grand Festival concert program presented the Anchorage Symphony and Chorus and visiting artists in Brahms' *German Requiem* and Bach's *D Minor Concerto*, featuring Julius Herford at the piano.

Members of the Festival board of

advisors have recently re-elected Mary Hale as co-ordinator and are busily engaged in planning for June of 1959, when Robert Shaw will once again return to Anchorage in company with Julius Herford, John Wustman and an as yet unnamed aggregation of eager guest artists.

The Anchorage Festival of Music has come of age. It is expected to draw ever increasing numbers of participants from the "colonies" to the land of the midnight sun, where Alaskans produce "music to match our mountains." >>>

ARRANGING FOR AN ARMY BAND

(Continued from page 17)

valves). If perhaps you write an original march or an arrangement of an army song, do not get too involved harmonically and remember your drums and bugles. Use a direct approach to the melody, avoiding a lot of variation, augmentation, or diminution. This is probably due to tradition more than anything else. Army arrangements are not to be too radically imaginative. As a final reminder, keep in mind that material should be easy enough to be memorized quickly so that it can be played on the field when the band is also concentrating on marching maneuvers.

If an arrangement is good, the bandleader will know it, because he has the experience and ability to recognize a good arrangement on first hearing. This is part of his job because of the enormous amount of music he must select for the many performances.

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The Negro in Popular Song

DEAC MARTIN

NOWHERE is the record of the changing thought and attitudes of succeeding generations shown more clearly than in the popular songs of the last 100 years concerning Negroes. During more than half of the 1800's most Negroes were chattels, and the stories and songs about them took ownership for granted. In the main the songs were humorous, though a few writers, like Bland and Foster, wrote about Negroes as human beings rather than creatures with the average sensibilities of the family houn'-dog. Hanby's pre-Civil War *Darling Nellie Gray* is typical of the understanding expressed by a few of that era's song-writers:

Oh, my poor Nellie Gray, They
have taken her away
And I'll never see my darling any
more.
I am sitting by the river, And I'm
weeping all the day,
For you've gone from the old
Kentucky shore.

Negro stage characters spoke Uncle Remus American, and most songs followed the pattern of diction set by the jocular end-men of the touring blackface minstrel troupes. It is within reason to suspect that the New England abolitionist, Henry C. Work, who wrote *Kingdom Coming* in 1862, lifted his exaggerated dialect from the Sambos and Topsyies of the stage:

Say, darkeys, hab you seen de
massa
Wid de muffstash on his face
Go long de road some time dis
mornin'
Like he gwine to leab de place? . . .

The attitude of the majority of white people had been stated earlier by Harriet Beecher Stowe in her Preface to *Uncle Tom's Cabin* or



Life Among the Lowly. She wrote: "The scenes of this story, as its title indicates, lie among a race hitherto ignored by the association of polite and refined society. . . ." Because the words of our popular songs record almost everything that has touched importantly upon American life, the book became a song subject immediately after its publication. Origins of some of the 1852-53 sheet music titles are obvious: *Eliza's Flight*, *Eva to Her Papa*, *Aunt Harriet Betcha Stowe*, *The Death of Little Eva*, etc.

The feelings of "polite and refined society" had been clear visually and vocally in many songs of the earlier 1800's such as *Jim Along*, *Josey*, *Zip Coon* (*Turkey in the Straw*), *Jump, Jim Crow*, and in the roasting lyrics of Foster's *Camptown Races* and *Oh, Susanna*, though usually he wrote about the more sombre side of Negro life.

Conventionally, in the majority of Civil War songs about the Negro, he was an unschooled and illiterate "darkey." Since national attitudes

cannot change over night, and may shift only slightly over a quarter-century or more, the songs of the 1863 Emancipation and late Reconstruction periods were in general cut from the earlier patterns. But emancipation changed the Negro's status in important respects that became evident almost immediately in songs. Freed, he had the new privilege of travel, of seeking a vocation, of congregating at will, and in other ways placing himself more conspicuously against a much broader background of white people. Before emancipation, a Hanby song, *Old Shady* (1861) had illustrated the longing of the runaway "contraband" slave to seek his own:

Goodbye, hard work wid never any
pay,
I'se a-gwine up North where the
good folks say
Dat white wheat bread and a dol-
lar a day
Are coming, coming,
Hail! Mighty day!

Two years after the proclamation, the prolific Work turned out *Babylon Is Fallen*:

Don't you see de black clouds
risin' ober yonder
Whar de massa's plantation am?
Nebber you be frightened, dem is
only darkeys
Come to jine an' fight for Uncle
Sam.
Babylon is fallen, Babylon is fallen
And we's gwine to occupy de land!

In the North "the character so essentially unlike the hard and dominant Anglo-Saxon race," according to Mrs. Stowe's Preface, became increasingly a natural subject for writers. The conventional plantation "darkey" was being re-shaped by the minstrels, the stage in general, the humor magazines and joke books

into a new caricature exemplified by countless stories about "dinges," "smokes" and "shines" as examples of the national attitude. Naturally the song lyrics followed that pattern, since songs mirror public sentiment.

Usually the offspring of the emancipated slaves was depicted as a lazy, carefree irresponsible, whose "troubles, sorrow and care" were laughable to white people and of slight concern to the Negro stereotypes who, in song lyrics, lived only for the day. Many colored entertainers helped to carry and prolong the myth through the era when coon-songs and ragtime were predominant, from the late '90's until about 1910. Vaudeville artist Bert Williams was the most famous of them.

Two Negro writers, Cole and Johnson, contributed to the flood of coon-songs which by the early 1900's had swept much of the other sheet music off the nation's parlor organs and pianos. The inundation set a precedent for our 1958 juniors' craze for unmusical recordings with a beat and for several ephemeral musical fads in-between.

In 1902 Cole and Johnson's *Under the Bamboo Tree* introduced a jungle-type song:

Down in the jungle lived a maid
Of royal blood though dusky
shade. . . .

In Tin Pan Alley's language it was "colossal." As always, when a song landed with national impact, other writers tumbled aboard this hot jungle train. Soon Zulu girls, lady Hottentots and other types of dark-skinned females adorned the nation's music racks. (Perhaps it should be explained here that in the ancient days music in the home was usually produced by hand from dots written on paper.)

The Negro's innate laziness, according to the period's conventions, was characterized in *Please Go 'Way and Let Me Sleep*, his shiftlessness by *What You Goin' to Do When the Rent Comes 'Round?* (Rufus Rastus Johnson Brown) and his lack of trustworthiness by *Who Picked the Lock on the Chicken House Door?* The stereotype's propensity for gambling was in the themes of countless songs such as *Roll dem Bones* ("when the cops are out of sight").

Watermelon, which was credited with being irresistible, came into



mention in many songs while *Dat's de Way to Spell Chicken* and *Every Morn I Bring Her Chicken* illustrate the alleged craving for fowl. The latter was a parody of the polite and refined art-song *Every Morn I Bring Thee Violets*. The oft-repeated chicken theme lived on in the instrumental *Chicken Reel*, which became the standard tune for vaudeville's shuffling buck dances memorialized later by *Mammy's Shufflin' Dance*.

In 1901 the nation laughed and sang about the Negro's domestic woes in *Ain't dat a Shame?*. In it Bill Bailey told his lady love "Our dream of love is past," and walked out. In the song-writer's tradition of getting into step with another's hit, *Bill Bailey, Won't You Please Come Home?* followed a year later. It was so successful that other Bailey songs followed for years. *When Old Bill Bailey Plays the Ukulele*, for example, in 1915, combined a still cogent name with the newly popular stringed instrument.

In *Much Obligated to You* Sylvester Johnson Lee left his Tennessee home to go North. There he got jobs "in swell hotels, Shinin' shoes and hop-pin' bells" but invariably there was a block in the way of his financial progress:

It's mighty strange, it's mighty
strange

No one ever says "Sylvester, you
keep the change."

I try to do what folks tell me to,
But they all get absent-minded
when my work is through. . . .

The famous "Bully Song," as sung by one of the early white "coon shouters," May Irwin, presented in a jocular way how grim life could be along the levee:

Have you heard about that bully
dat's just come to town?

He's round among the niggers
a-layin' their bodies down,
I'm a-lookin' for that bully and he
must be found.

I'm a Tennessee nigger and I don't
allow

No red-eyed river roustabout with
me to raise a row!

I'm lookin' for that bully and I'll
make him bow.

Today, *Every Race Has a Flag* but the *Coon* and *Coon Coon Coon* ("I wish my color would fade") might seem to have been written by sadists. Yet there was no deliberate cruelty on the part of verse-writers of the coon-song era. They were merely in tune with the social tenets of the time. There is no counterpart today. Nearest is the amusing dialect tale or a story based upon dimming stereotypes of the older Jewish, Scandinavian or Italian people, with every race registering a protest when the caricatures appear insulting.

By 1910 the songs about Negroes were fast losing their inherited Afro-American verbiage. A host of Mammy, Dixie, Down South and comparable songs dotted the 'teens and 'twenties. Nearly all of them were in the vein of longing or intention to return to a southern environment. Great numbers of them had fields of cotton on the covers. Frequently Negroes danced on the levee down where "I want to be" or where "someone cries for me." Often the cover showed a steamboat "comin' 'round the bend" to my home "down Dixie way." But ambiguity had set in. In most of the songs the lyrics could apply to either white or colored people, even though Old Black Joe and Mammy, or perhaps a sweetheart, would be "waiting there for me." In the main they were songs of nostalgia rather than about a particular type of character or race.

"Blues" songs were associated originally with Negroes, since such songs evolved from original Negro themes characterized by sad "blue" words and musical slurrings, particularly of the seventh tone flatted. In 1914 W. C. Handy's *St. Louis Blues*

swept America like a dust-storm blowing in all directions. It was the apotheosis of the blue-type themes to date, and one is entitled to the opinion that it still is. It ushered in a long succession of blues. Some of them were obviously Negroid in character. But, more and more, they followed the pattern of the rest of our popular music where the Negro is concerned. The Blues even became symphonic with Gershwin's *Rhapsody in Blue* in 1924.

A few songs of the 'twenties and 'thirties left no doubt as to racial

intent, *River Stay 'Way from my Door* and *Am I Blue?* as examples. Both were in what might be called modern-Negro dialect, which in many cases is close to that of unlettered whites in the South. No attempt was made by the lyricist, and seldom by the singers, whether Negro or white, to re-create Uncle Remus or Tom.

By that time vaudeville's fade-out and the rise of radio and the moving pictures had brought about a shifting upon popular music. Often the singer and the melody of the

song took second or third place to the name of the band or some individual whose virtuosity on the drums, clarinet or trombone was the main audience attraction. Some of the most famous bandsmen and their leaders today are Negroes. The country's changing attitudes are apparent also in sports, to mention only one other sector of Americana.

Many of the older songs have been "cleaned" of words objectionable to Negroes, sometimes to an extent that made a truly great song in Negro dialect less effective. In the 'forties and 'fifties it is rare to find a song whose words indicate the old patronizing attitude toward a stereotype that has passed into a borderland far removed from the Old South or the North of the earlier country. >>>

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FROM GRAMOPHONE TO STEREO

(Continued from page 20)

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The Peters Edition Music Calendar for 1959 commemorates the Handel Bicentennial. The reverse side of each page lists other daily musical events of significance. Available from the C. F. Peters Corp., 373 Fourth Avenue, New York City.

"DON'T YOU HEAR THEM BELLS?"

(Continued from page 26)

and one foot thro' the loop of a third.

About the 15th century, the Low Countries began to tune their bells to the musical scale, and sets of bells of various sizes were hung in fixed position, in church towers. The bells were played from a keyboard in which the keys were connected to the clappers by wires. These were the first *carillons*. The United States has three carillons especially worthy of mention. It is a rare privilege to hear recitals from the Chicago University, the Bok Singing Tower in Florida, or the New York Riverside Church overlooking the Hudson, with its 72 bells ranging in weight from ten pounds to twenty tons. The carillonner who plays these intricate, cumbersome mechanisms has to be a highly skilled artist.

Electric carillons are available today, which are much simpler, less costly, and give satisfactory results. The difference is that the "bells," usually small rods or tubes, are amplified thousands of times, and played from a small keyboard, like a piano.

A peculiarity of bells is that they give off more than one sound, so we really hear a combination of tones, or a chord. Needless to say, a bell should not only be in tune with others, but with itself. We are all familiar with our most famous bell, the Liberty Bell, but there are many other celebrated bells the world over. The Great Bell of China, embossed inside and out, weighs 65 tons. Russia claims the largest bell, the Tsar Kolopoi, weighing 220 tons. Never rung, it now lies broken on the ground, in the public square at Moscow.

Russia does things on a grand scale, including the clanging of bells in musical scores. Moussorgsky seems to fuse several tonalities into one

Postal rates on sheet music are now 9¢ for the first pound and 5¢ for each additional pound regardless of postal zone. The accomplishment of rates for music in the mails is the culmination of almost five years of activity initiated by the *Music Publishers' Association* of the United States in 1953 under the presidency of Leonard Feist.

great resonance in the Coronation Scene from *Boris*. Serge Rachmaninoff, in his Prelude in G Minor, gives a remarkable interpretation of the church bells of Europe. The cathedral bells in Tchaikowsky's show-piece, *Overture 1812*, toll the blazing pyre of Moscow.

There are many beautiful legends concerning bells, a favorite being of bells long buried beneath the sea, which can still be heard faintly chim-

ing. Perhaps there is a lesson for us in this. For deep in the most callous heart, especially at this season, there is the music of love, if only our ears are attuned to hear. Bells are friends; —if you speak to them they will murmur an answer. What they say is for you alone.

So, as from countless steeples the "Merry, Merry Bells of Yule" herald Christmas Day, so also on midnight of December 31 they will ring out the old and usher in the New Year, with joyful peals, as old as time and as new as tomorrow. ▶▶▶

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ONCE more the voice of the music teacher is being heard throughout the land. Thousands of educators all over America are initiating their pupils into the mysteries of the piano, the violin and other instruments, with even more concentrating on the training of the human voice.

Many of these teachers are progressive and practical in their methods, adapting themselves to the possibilities and limitations of their charges, satisfied if they produce results that may be considered logical. But there are still some pedagogues of the old-fashioned type who follow a routine set of rules and formulas, treating every student in approximately the same fashion, with little regard for differences of character, environment, personality and even innate ability.

Perhaps the greatest mistake made by our music teachers of the past (including a few of the present) has been to overemphasize the importance of technique as such. It would be absurd to argue that anyone can become a performing artist without some degree of technical skill, and this applies to the serious amateur as well as to the actual or potential professional, to whom a brilliant technique is absolutely essential and usually taken for granted nowadays. It may be claimed that every music student of more than average ability should be encouraged (perhaps even compelled) to practice at least enough to insure the adequate command of whatever compositions may fit into a balanced repertoire. Unfortunately native ability and industry are not always found in the same individual.

BUT why, after all, should a music teacher's market be limited to those possessing an obvious talent? Under such restrictions, musical instruction is automatically restricted to a very small percentage of the public. Why should the great majority of everyday people, adults as well as children, be completely ignored in our efforts toward a more general participation in music? This makes no sense either culturally or commercially.

One still hears of those who "took" for so many years and "don't know a single piece today." Generally the answer is that they were kept at the drudgery of scales and exercises, instead of being allowed to play music requiring practically no technique, of which there is a vast literature available. Just what did the old-fashioned teacher think was accomplished by all this dull routine? Most of these pupils would never play well in any case, but they might at least have been developing an honest love of music and the satisfaction of a modest self-expression instead of being bored to death.

OUR music teachers are still overlooking an enormous number of possible pupils because of this firmly grounded tradition of potential artistry. There are housewives and businessmen who would enjoy playing a musical instrument for their own pleasure, without any thought of showing off or astonishing the neighbors. They have no time for intensive practice, but could make satisfactory progress within the period of the lessons themselves. Often they could work in groups, with individual attention added whenever justified by unsuspected ability or honest enthusiasm. Look around you, music teachers! There is real work still to be done! ►►►



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THE NEW LISTENING

Goddard Lieberson

SINCE, in the history of mankind, so many sentences have begun with such imperatives as the classical "Lend me your ears!," the popular "Listen!," the naval "Now hear this!," the military "Attention!," the less elegant "Listen, you!" and the simple "Hey!," it is probably fair to assume that we are generally suspicious of our auditors' not giving us full aural attention.

Now, in this new age of stereo listening, the situation is reversed: for it is the listener himself who wishes to listen completely, fully attentive, missing nothing. This is what the new depth of stereophony offers: the possibility of listening "actively." I say it offers this opportunity, but it does not demand it. Active listening would mean (in my definition) the measured placement of speakers and the listener in an unchanging relationship. But while exact placement of the phonographs, speakers and the listener is important in stereophonic listening, it is not absolutely essential. What happens is that one is firmly placed into a relationship to the music, and in a dimension probably not experienced before. It is hard to describe, because it is empirical, and personal to a high degree, but perhaps it can be compared to the dimensional experience of stereo-viewing. There is a certain sense of not being earth-bound, as if one were listening from a point suspended in air.

But no matter what sensations one may experience in stereophonic listening, it is well to remember that the "effects"—the airplanes, trains, and startlingly real "sounds," natural or machine-made—are but momentary pleasures, and that the real value of reproduced sound is furnishing the sublime experience of music. It is to add to this sublimity that scientists and engineers give so much to their effort—and it is for such use that the new refinement of stereophony is, in the final analysis, eminently worth all of our whiles. ▶▶▶

Goddard Lieberson is President of Columbia Records and well known also as a composer, arranger and producer of music, including the supervision of several albums representing successful Broadway shows. Here is his stimulating Preface to Columbia's recorded guide to stereophonic sound, "Listening in Depth."

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THUNDER OVER THE MESSIAH

(Continued from page 10)

services, and from 1912 to 1946 the Fortnightly Club of Philadelphia businessmen gave him ample opportunity to demonstrate his versatility.

Even the summer holidays were full. At Philadelphia's famous Willow Grove Park he joined forces with Walter Damrosch, Victor Herbert, Arthur Pryor, Frederick Stock, John Philip Sousa and others, and, with his Choral Society, again featured Handel's *Messiah* for visitors from many cities and countries.

At this time also, in company with other distinguished musicians, he became one of the founders of the American Guild of Organists. In 1929 he received from the Municipal Music Bureau of Philadelphia the title of Dean of Choral Directors, and in 1930 he was awarded the degree of Doctor of Music by the University of Pennsylvania.

In 1947 Dr. Thunder and his Choral Society celebrated their Golden Anniversary. Still untiring, with eyes undimmed, with imagination indeed magnified, and a command of interpretation as keen as ever, Dr. Thunder gave a *Messiah* performance that is carried in mem-

ory not only by the Academy audience but by radio listeners around the world.

There was a final honor still to come. In a climactic tribute to his genius he was appointed organist-director at Old Swedes' Church, the oldest religious structure of Provincial Pennsylvania. In this historic sanctuary he gathered his faithful Choral Society, augmented by members of his Fortnightly Club, and with guests, master musicians, conservatory directors, church soloists—all appearing as simple singers—he gave once more the grand old oratorio, *Messiah*.

Among us, here and now, the *Messiah* tradition continues. Younger societies have been born and young leadership carries on. Cities everywhere include music in their official program. Schools and colleges offer a variety of music courses. Established choral societies tour America and the world with a Gospel of Peace and Good Will, always climaxed by the words and music of the *Messiah*, — always inspired by memories of that Dean of Choral Directors, Henry Gordon Thunder. ▶▶▶

THINGS YOU SHOULD KNOW ABOUT . . .

(Continued from page 51)

er, though featuring stereo playback, records and plays back monaurally without switching reels. It also features 3 speeds, 3 speakers, power amplifier and 2 pre-amplifiers. . . . Magnecord Division, Midwestern Instruments, is now featuring the "Magnecordette," a stereo recorder which records and plays back stereo. . . . Arkay offers a free booklet, *Let's Talk About Stereo*. Write 120-A Cedar St., New York 6. . . . The VM tape-o-matic portable tape recorder features "treble equalization." Separate bass and brilliance controls allow for balancing of highs and lows during recording. . . . Steelman, in addition to its fine furniture stereophonic consoles with freq. resp. of 30–20,000 cycles, is also

featuring an extensive line of portable hi-fi phonographs suited for school use. . . . Bogen has incorporated a stereo dual 12-watt amplifier and a phono mechanism complete with stereo cartridge and diamond styli into a walnut cabinet which is mounted on the wall like a painting. A tuner and storage unit is also available. . . . *Teaching And Training with Tape Recorders* is a booklet which can be obtained by writing Bell & Howell, 7100 McCormick Road, Chicago 45, Ill. . . . The first American recording of Shostakovich's *Eleventh Symphony* was recently released on Capitol stereo records played by the Houston Symphony Orchestra under the direction of Leopold Stokowski.

THE MAN OUTSIDE

James Aldredge

NO American ever found himself in a more forlorn situation than a certain actor and song-writer did in London more than one hundred years ago. Once famous and popular, he had fallen on such hard times that he had even been turned out of his lodgings for lack of funds.

This was no joke, for already it was early winter, and the big city was damp and chill. To forget his misery, the outcast took to walking up and down the dark streets.

Christmas Eve found him still roaming about. Quite by chance, he happened to wander into one of the finer residential areas; there, scenes of happy reunions were to be seen on every hand.

In front of one fine mansion the man came to a sudden stop. Looking through the window, he had discovered that a family celebration was in progress.

A Home Scene

There was a tree with shining candles whose reflection fell on the dark pavement. In the cosy room, a group of youngsters were playing with their new toys, while the grown-ups looked on with happy smiles. The children danced and clapped their hands, and their cries of glee even reached the stranger in the darkness outside.

Finally, there came a lull. It was then that a young girl in the home went to a piano in one corner of the room. Her fingers had hardly touched the keys before the whole family gathered around. They heard the notes of a now familiar song, and everybody joined in the chorus:

"Home! Home! Sweet, sweet home!

Be it ever so humble, there's no place like home. . . ."

Together, the girl at the piano and the singers about her made a perfect picture of family happiness at Christmas. But nobody in that group knew that, homeless and hungry, looking on from the darkness outside, stood the man who had written the words of *Home, Sweet Home*. The forlorn outcast was John Howard Payne! ▶▶▶

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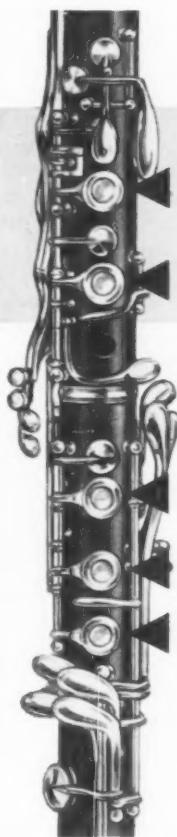
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A Department Store Chorus

GRACE DE MUN

EACH year, on the day before Christmas, busy shoppers crowding along Fifth Avenue in New York City are enveloped in waves of holiday music emanating from the celebrated Saks Fifth Avenue store. When the festival of Spring arrives, the advent of Easter Sunday is hailed in advance to throngs along the Avenue by anthems of rejoicing from an "invisible" choir. Inside the store, the Saks Fifth Avenue Choral Group is holding its annual celebrations of these two great dates in religious tradition through sacred and secular concerts, presented on the main floor and broadcast to passers-by and listeners standing at the entrance to Rockefeller Center.

Year-round activities on the part of this choir of over a hundred voices, consisting entirely of employees of the department store, are not only manifestations of musical interest. They serve other purposes as well. The seasonal concerts of sacred music make a notable contribution to the community in the creation of a spiritual atmosphere often lost in the hustle and bustle of the metropolis. Furthermore, these and other elements of the Choral Group program constitute a strong factor in welding an *esprit de corps* among the personnel of a vast retail-

The author of this article is the Publicity-Fashion Director at the Saks Fifth Avenue Department Store in New York City. Through her factual account of this organization's musical activities, other large firms may be encouraged to develop similar constructive, therapeutic, worthwhile projects for employees. It becomes ever more apparent that music is a help to industry.



Nord Cornell

ing business, by providing participation in a collective cultural activity.

It was more than eleven years ago, in the Spring of 1947, that President Adam Gimbel and Executive Vice-President F. Raymond Johnson asked Allan Johnson, then Director of Personnel, to undertake the organization of such a group. Fortunately, there was already on the staff a man named Nord Cornell, who had recently joined them. Mr. Cornell's previous career included work in grand opera, concert, radio and television, as well as appearances on Broadway, featured in such musicals as the Strauss *Rosalinda* and Romberg's *Blossom Time*. He was asked to direct the group, and his musicianship and experience have been evident in their programs ever since. Mr. Cornell is currently Assistant to the Executive Vice-President of the firm.

"Love of music and the desire to sing," says Mr. Cornell, "are the requirements for membership in the Choral Group." For Christmas and Easter Concerts, and for operas, operettas and variety shows produced

at other dates, he works out his programs on the basis of the voices available at the time. Twenty-five of the original members remain among the present singers, now numbering more than one hundred. Many individuals among the members sing avocationally in opera, concert, or church choirs. A few have past musical careers, but on the whole they are simply lovers of music who join the Choral Club to express that love. This gives a special quality to their performance.

Saks Fifth Avenue gives its Choral Club full support. The white-collared robes of dark blue silk are furnished by the firm, which also assumes all expenses incurred in production. Rehearsals take place once a week in the store cafeteria, where coffee and sandwiches are served to the singers. During the Christmas season, when the store remains open at night, the Group meets twice weekly at 8 a.m.

The general public is invited to the Christmas and Easter concerts held on the main floor, along with all employees and their families. Since 1949, the Christmas Concert has been broadcast annually over the radio program *Breakfast with the Fitzgeralds*. Christmas concerts consist of carols from all nations, some modern selections and musical classics of the season such as the *Hallelujah Chorus* from Handel's *Messiah*. A typical Easter program features Bach, Gounod and Bizet's sacred music, sung in the original texts, the *Easter Prayer* from Mascagni's *Cavalleria Rusticana* and selections from *The Redemption* by Gounod.

At other times of the year, the Choral Club has an important role to play in festivities organized for Saks Fifth Avenue anniversaries and other events. Full play is given to individual talent, and elaborate sets, costumes and choreography have been utilized in recent productions of *Carmen*, *The Merry Widow* and *The Gypsy Baron*.

The Choral Club continues its enthusiastic work throughout the entire year, with various appearances on television and radio. It is listed, with photographs, in the latest edition of the *International Who's Who in Music*. It fills a unique place and a definite need in the American musical-industrial scene. ▶▶▶

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The Importance of Folk Music

FRANCES ARCHER & BEVERLY GILE

NATURALLY we love music—but it was not always so. Like a great majority of music students and music lovers, we, in our respective native states, thought folk music was not "legitimate" and therefore not to be considered in our education at all. We came to love it later through working with it and realizing its great worth in our musical culture.

The art of music had to have a beginning. Where did it start? It started with the small ventures of the people expressing their ideas in song and on crude instruments, and in movement or dancing. They sang and danced about their daily experiences, their work and their play. They also incorporated their dreams into music, so that folk music is really from the heart and soul of the people themselves. And it is, therefore, universal in appeal and in understanding.

Many of our greatest composers have recognized the value of folk music and have used folk themes in their operas, their symphonies, their art songs—Mozart, Beethoven, Brahms, Schubert, to name a few, and in our day Bela Bartok, Leonard Bernstein, Vaughan Williams and Benjamin Britten. Some of their works are adaptations of folk songs and themes, but many also include

Since their New York Town Hall debut in 1955, Frances Archer and Beverly Gile have received international acclaim for their outstanding self-arranged folk songs in thirteen languages. Besides their numerous radio and TV appearances, Archer and Gile have recorded three albums for Disneyland Records, "A Child's Garden of Verses," "Folk Songs from the Far Corners" and "Community Concerts."



—Photo by Frederick

native folk themes indirectly.

Why, then, should there be snobbery concerning folk music among musicians? Perhaps it is due, to some extent, to the performance of the music in its present purist form, which many, except those particularly interested, find hard to take. Certainly in our own work on the concert stage or on TV, we cannot sing this music in its purely authentic version. We would very soon have no audience. Therefore, we arrange and sing the songs in our own way, but always with an effort to keep the true flavor of the song itself. And wherever we go, we find a genuine love of this music, because it is akin to the people themselves.

We believe that the schools today are realizing the value of using folk music in music education. Some states have printed or mimeographed books of folk music just for school

use. Other state universities have printed excellent collections of the folk songs of their own state. These collections are of great value because they perpetuate the versions of these songs sung in the locale of origination.

There are also excellent folk song record albums available for children today, and these are used extensively by some teachers. We have recorded one album for children with musical settings to Robert Louis Stevenson's *A Child's Garden of Verses* on one side and children's folk songs from different countries on the other. We know from their reaction how much the children love the folk songs.

Juvenile Appeal

Why shouldn't folk music be very helpful in early music education? It is simple and tuneful. It often tells stories which children love, or consists of nonsense, very appealing to the young at heart. Folk melodies are of the type that the beginning music student can hum and learn—hence, so many children's folk songs. But how well known is it that these songs were often very significant to the times that they were first sung? They can be most helpful in teaching events of those times themselves. The very familiar *Frog's Courtin' Song*, for instance, was sung by the English people during the reign of Queen Elizabeth the First—when she was toying with the idea of marrying the Dauphin of France. The English people were not exactly pleased with the idea and made up verses about "The Frog" and their Queen. Today this song has many verses about Mr. Frog and Miss Mouse and is very familiar to children as a fun song.

A year or so ago we were asked to appear on television's *Omnibus*, in the first of a series on the Constitution of the United States, written and narrated by Joseph Welch. They wanted something that would introduce the series, which was to start with the writing of the Constitution itself. What was finally decided on was songs of the Revolutionary War period, and practically all the thirteen songs that we sang were folk songs. As a result of this program, we heard

(Continued on page 69)

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PART II develops facility by introducing scale and arpeggio work. Phrasing and legato playing are presented. Pedal work is expanded to include selections where the feet play the melody. This and the preceding book cover approximately one year of study. (in preparation)

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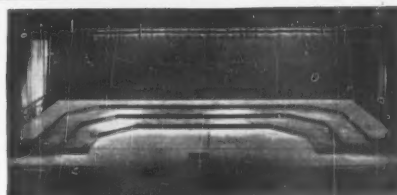
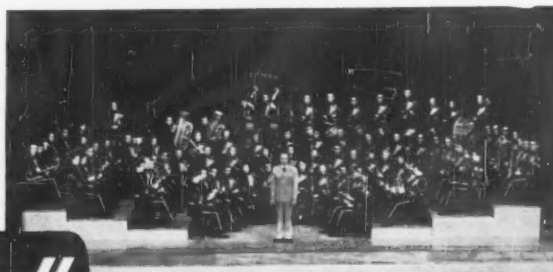
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PUCCINIAN REMINISCENCES

(Continued from page 32)

Father Dante, do you still have the fur-lined leather coat the Maestro used to wear hunting?"

"That coat and the Maestro's voluminous correspondence are, my most treasured possessions," I answered. "He also gave you a beautiful gun, didn't he?"

Arnaldo burst out in silent laughter and wrote: "So you remember it? He bought that handsome Winchester in Milan, and he used it for a day or two. I sensed that he wasn't happy with it, so I said 'Will you sell it to me?' Puccini answered 'Why not? I could knock off some lire for the few days I used it.'

"As you know, Father, business transactions were anathema to the Maestro. 'I paid 180 lire for it, and I'll let you have it for 150' he said. However, I knew the Maestro had a weakness for new bills. He craved them with the same avidity that a child craves a new toy. I had armed myself with a crackling new note. Waving it seductively under his nose I said: 'Maestro, this is hot off the press; you take the bill, I take the gun.' The Maestro looked covetously at the bait, reluctant to turn it down, unsure of what to do. Then he said, 'You are stark mad to make me such an offer.' But that didn't discourage me. I took another new bill from my pocket, a five-lire note. Holding out both I said resolutely: 'It's a deal. I'll add this new five-lire note and you throw in the other 28-calibre rifle that you loaned me the other day.' For a moment the Maestro vacillated. Then with a feline gesture, he clutched the two bills, and I clutched the two rifles."

"Didn't he berate you or say anything?" I asked.

"Oh yes," wrote Arnaldo. "Gruntingly he blurted: 'It's impossible to hold your own with these Torre del Lago brigands.'"

"Arnaldo," I continued, "tell me how on earth the Maestro came to sell the rowboat to Manfredi."

Arnaldo wrote: "You have an astounding memory. That really was funny. One evening the Maestro and I were returning from hunting. As we approached the landing we came upon a dinghy that was obstructing access to our motor launch. The

Maestro became angry and said, 'This monstrous little tub is always getting in my way and putting me to so much inconvenience! I'll sell it to anyone who bids two cents for it.' Manfredi, the fisherman, happened to be standing nearby. When he heard two cents he came forward, brandished two tarnished coins and said, 'Maestro, it's sold.' Puccini took the coins and ordered Manfredi to remove the boat immediately, for he didn't want to lay eyes on it again. Manfredi carried the boat away and eventually sold it for 100 lire."

"Listen, Arnaldo," I said. "We both know that the Maestro was a good man, but isn't it true that occasionally he made a fool of you?"

Amateur Advice

"Yes, that's true," writes Arnaldo. "But the fault was mine. I asked for it. You know that frequently Puccini solicited an opinion of his compositions from an ignoramus like me. I was always most enthusiastic about his music, but once in a while I wanted to show off, and I presumed to give him advice. For example, you remember that at the beginning of *Turandot* the Mandarin announced 'People of Peking, the law reads thus!' and so on, Puccini made this a recitative. I told him that I would have preferred it as a very imposing aria, something on the order of the Prologue in *Pagliacci*. The Maestro said: 'It's easy to see that you are a dunce. The Mandarin is proclaiming a decree, and decrees and laws are announced drily, not with frills and fancies.'

"And so he squelched me flat. Another time I told him that in Act II, Scene 2 of *Turandot* when the Emperor sings, 'A fearful oath has pledged me to this compact, and I am bound to it in honour!', the motif ought to be more grandiose. The Maestro retorted, 'A senile emperor must perforce have a broken-down nasal voice. He couldn't possibly handle complicated musical gyrations. Don't make such stupid observations again; you sound like an idiot.'

"And it was true. But the fault this time was his. He placed too much confidence in me. Once,

though, he complimented me in Toscanini's presence. I happened to be in the company of those two geniuses at the Café Margherita in Viareggio, where a Russian orchestra was playing. Suddenly Puccini said, 'That almost sounds like a motif from one of my operas.' 'You are thinking of the excerpt from *The Girl of the Golden West*,' I said, 'when Rance says to Minnie: A thou-

sand dollars if you kiss me. . . ' Then Toscanini interjected: 'Here's one fisherman who knows the operas better than their composer does. . . ' And Puccini added, 'and Arnaldo has a real brain.'

"To think, my dear Father Dante, that even Toscanini is no more. . . "

"Arnaldo," I sighed, "Colossi like Puccini and Toscanini should live forever." >>>

WOMEN CAN SING BARBERSHOP

(Continued from page 30)

when they attempt to sing operatic style; . . . barbershop style is a style they *can* sing and *sound* good!

Lest I seem to give the impression that barbershop singing requires no technique whatsoever, let me hasten to tell you! Although it *sounds* easy (which is a big point in its favor), it is probably the most exacting form of vocal music. Sung unaccompanied on the untuned scale, it requires an acute ear for pitch, exact phrasing and breath control, as well as precise diction, balance and blend. Just as a team of dancers must practice laboriously to acquire precision of movement, a quartet-team of vocalists must spend many hours practicing to attain co-ordination of sound. Acquiring perfection is a challenge, and while many of the harmony enthusiasts insist that their singing is "just for fun"—and there is no doubt that they *are* having fun!—there is always the goal toward which they are striving—perfection.

Annual Contests

Sweet Adelines, Inc. encourages this striving for perfection by holding annual contests, on both a Regional and an International level. The quartets are judged in five separate categories by a panel of qualified persons, according to very exacting contest rules. There is no sweeter recognition of the hours of labor and fun than to be named the Regional or International Champion Sweet Adeline Quartet!

But barbershop harmony singing is not confined to quartets alone; . . . the barbershop chorus has become an important thing in the life of Amer-

ican women too. A woman need not be able to sing independently on the quartet level in order to enjoy this type of close harmony. For a Sweet Adeline Chapter basically is a chorus, and usually meets once a week to learn and enjoy the thrill of singing barbershop chords. In a chorus a woman may try out her talents, keep her eyes open for three likely companions to join her if she is interested in quartet singing, or she may sing happily and inconspicuously for as long as she likes. Very often women who lack confidence in their singing potential will feel safe and snug sandwiched in a row of gals all singing the same notes. Confidence is usually gained in this manner, and before they know it, fate has lassoed them into a foursome and another quartet is born.

Barbershop singing is adaptable for women of all ages, and is especially good training for the youngsters, who sometimes need to find a "fun" angle in order to become enthusiastic about developing their vocal talent. The songs which adapt easily to barbershop harmony are usually selections which the young folks enjoy (as well as the "old" folks), and of course there is nothing which bolsters enthusiasm more than a hearty round of applause as the last chord fades away. Locally sponsored high school quartet contests have uncovered an extraordinary ability in the younger generation to excel in what is commonly thought of as an old-time hobby.

Barbershopping is "old-time" no more; . . . men, women and youngsters are singing it,—and loving it! >>>

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A Choirmaster's Spiritual Duties

ROBERT ELMORE

IN dealing with the work of the church organist and/or choir director, it seems to me that a vital element is frequently left unmentioned and unconsidered. That vital element is the spiritual element.

The work of the church is fundamentally and primarily a supernatural work, and supernatural work can only be accomplished by supernatural people. Sometimes we church musicians forget this, caught up as we are in our weekly grind of choir rehearsals, organ practice, conferences with the clergy and the many other details and duties which make up our professional lives.

But the Lord has given us very definite warnings about worship without righteousness. It is well for us to remember when we slide onto that organ bench a little before eleven each Sunday morning, that we are engaging in very serious business—business so serious that its repercussion may be heard throughout eternity! Let me remind you of the Lord's words, as we read them in the prophecy of Amos:

"I hate, I despise your feast days, and I will not smell in your solemn assemblies. Though ye offer me burnt-offerings and your meat-offerings, I will not accept them; neither will I regard the peace-offerings of your fat beasts. Take



thou away from me the noise of thy songs; for I will not hear the melody of thy voice."

That last sentence comes very close to each one of us who offers musical worship to the Lord. Did it ever occur to us that He might not care to listen? The prophet immediately follows with a remedy, however: "But let judgment run down as waters, and righteousness as a mighty stream."

I suppose that begins to give us the clue: judgment, and surely He means self-judgment, which must be followed by righteousness.

It would appear, then, that the prerequisite of successful church music is the sanctification, if I may be allowed to use the word, of the church musician. The more I work in this field, the more I realize that my job is not simply to provide a sanctimonious atmosphere, not merely to provide pleasing organ music, well sung anthems and responses, though some of these elements may enter in. But my primary purpose is

(Continued on page 73)

Robert Elmore, organist, composer and recording star for Mercury, is a Licentiate of the Royal Academy of Music and Associate of the Royal College of Organists. He was organist-choirmaster at The Church of the Holy Trinity, Philadelphia, 1938-56. Since then he has been organist-choirmaster at Central Moravian Church, Bethlehem, Pa. His symphonic and choral compositions have been widely performed by major orchestras. Elmore is also head of the organ department at the Philadelphia Conservatory of Music. His emphasis on the spiritual elements of a church musician's work is sure to attract wide and deserved attention.

THE IMPORTANCE OF FOLK MUSIC

(Continued from page 65)

from educators all over the country asking where the songs might be found, or where similar ones could be obtained. This, to us, proved that teachers themselves *do* realize the worth of folk music in education.

Today folk music is coming into its own in the entertainment world. There are many excellent artist-balladeers in the concert field, and their tours reach a vast audience. We ourselves average 80 concerts every season,—touching all parts of the United States and Canada. Excellent recordings of countless folk artists and folk singers are now available. And, in the field of popular music, the folk music *trend* is coming into its own. The next popular song you hear that sounds "so familiar" may well be an old folk song dressed up to suit the modern ear.

All of these facts only help to prove that the value of folk music itself is becoming more and more recognized. Folk music is good music; it is authentic music; it is appealing music. It is quite often very beautiful music and merits a place with the great music of all time. It's as interesting as it is educational; and, besides all this—it's fun! ▶▶▶

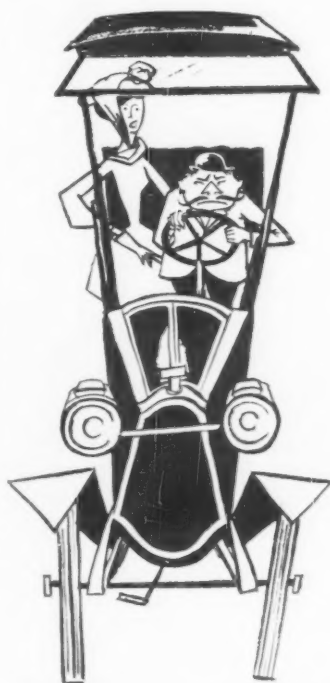
A MUSICAL CHRISTMAS TREE

I decked a growing evergreen
With food, and watched as hungrily
The birds devoured the suet bits
And grain, then twittered joyfully.
I strung some lights, and from the dark
The birds spied food, and came to see
If this was real. Then night was filled
With lilting trills of thanks to me,
And Yule-tide carols, all their own,
Warbled from their Christmas tree.

—Lennea Umsted

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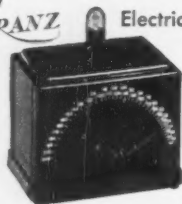
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Bringing Music to the Blind

ALBERT G. GORSON

MUSIC means more to the blind than any other diversion, because their handicap has developed the perception they have for sound and touch. Yet in spite of this obvious fact, no concerted effort had been made to bring music to the sightless until the foundation of the Braille Music Institute about six years ago.

What has the Institute done for the \$25,000 visually handicapped in the United States—and the countless others throughout the world—and what more can be achieved in the future? First and foremost, it publishes the *Braille Musician*, the only music magazine for the blind in the world. It is the "Reader's Digest" of music magazines, having access to all the material published in most of the 250 music magazines printed in this country. Many of the articles which have appeared in the *Music Journal*, for example, have found their way into the *Braille Musician*.

The *Braille Musician* is distributed free to all members of the Braille Music Institute and to others on request. The print order is necessarily limited by the resources of the Institute. Though the number of copies has doubled over the past years, it is still insufficient to meet the demand.

Not only is it "read" in every part of the United States, but copies find their way all over the world, even behind the Iron Curtain.

However, not all the blind can be reached by this magazine. There are

many who for various reasons have not mastered the art of reading Braille, but their craving for the diversion of music is no less great. To reach this additional audience is the next step in the plans of the Braille Music Institute. They aim to bridge the gap by printing the magazine on so-called "talking book" phonograph records. These are actually long-playing, 33 $\frac{1}{3}$ R.P.M. disks, which, incidentally, were available to the blind many years before they were sold to the general public. Obviously, publishing the *Braille Musician* in this fashion will have advantages even to those who have mastered Braille. For one thing, music scores and bars of music can be put into sound, instead of being described textually.

Added Expenses

However, this new work will make additional demands on the financial resources of the Institute, and will need a greater number of volunteers than ever in order to make the recordings.

These "talking book" records are not the only ones used by the Institute in their work to help the blind. About three years ago, the Institute announced the formation of the American Record Club for the Blind to distribute standard phonograph records with Braille labels and Braille jackets. The first group of records included 20 titles from the Columbia Masterworks list, a basic library of classical music. These 12-inch, long-playing, unbreakable records are available to the certified blind only through the Record Club, at approximately one-half of the normal retail price. Many hundreds of these records have also been dis-

Albert G. Gorson is the successor to Dr. Sigmund Spaeth as President of the Braille Music Institute, Inc., whose headquarters are at the Biltmore Hotel, New York City. This organization is unique in its work of bringing music to the blind.

tributed free, paid for by contributions specifically for that purpose.

The Record Club's second group consists of 20 RCA-Victor disks, and 20 Decca titles have also been added. Record Club members are just about unanimous in declaring that these records are the greatest boon to sightless music lovers since the development of Braille music notation. It is the aim of the Institute to increase the number of available titles as rapidly as possible; but, since Braille embossing and other preparatory work cost so much for each new title, progress has been, inevitably, only gradual.

These services have literally opened a new world of music to the blind, but they are only the beginning of the broad program that has been planned and will be initiated as soon as the Institute's resources permit.

Special Month

While the services of the Institute are continuous throughout the year, its program of public education on the music problems of the blind and of fund raising is concentrated during Music for the Blind Month, November 15th through December 15th. Educationally, Music for the Blind Month serves a dual purpose: it acquaints blind music lovers with the many services that the Institute offers; and it impresses upon the general public the need for these services.

The Institute already has assurances from music clubs and other organizations that Music for the Blind Month will be much more widely observed this year. The success of this year's Music for the Blind Month will necessarily determine to what extent the Institute will be able to expand its services in 1959.

Among the several notable organizations playing their part in this event will be Mu Phi Epsilon, the Music Research Foundation, the National Federation of Music Clubs and Sigma Alpha Iota.

There is a great deal of Braille music already in existence today in the United States and other parts of the world. Much of the benefit of this availability was lost, however, as no centralized catalogue of the music existed. This is now being remedied and the Braille Music In-



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It is often not realized how difficult the blinded veterans of the last war found the adjustment to life with this tremendous handicap. Most of them were young, active men in the prime of life, and music has had very beneficial therapeutic effects on this adjustment. An effort has therefore been directed by the Institute toward this particular group, and the special Braille records, particularly, have proved highly popular.

To focus the attention of the public on its work, and to raise additional funds, the Institute last year organized an International Vacation Festival in New York City. So great was its immediate success, with both potential travellers and the travel industry, that a second festival will take place this year, on November 29 and 30, on a greatly expanded scale. This event, which takes place at the Biltmore Hotel, comes at an opportune moment, since it will in-

clude the first display of Jet Airlines in the city.

Music lovers have not been overlooked in these plans, and among other outstanding attractions will be the appearance of the distinguished pianist, Paul Wittgenstein, who has come out of retirement to play on the Saturday evening program. It is my personal hope, therefore, that this interesting occasion will receive wide support from the readers of *Music Journal*.

In conclusion, I want to emphasize the close affinity which obviously exists between the Braille Music Institute and every individual and organization connected with the world of music. It is not only that the blind need help; we also advance the cause of music by spreading the word among a large, new and special segment of the musically interested public. Your help and your contributions, therefore, not only aid a charitable cause, but are very much in the interest of music itself. ▶▶▶

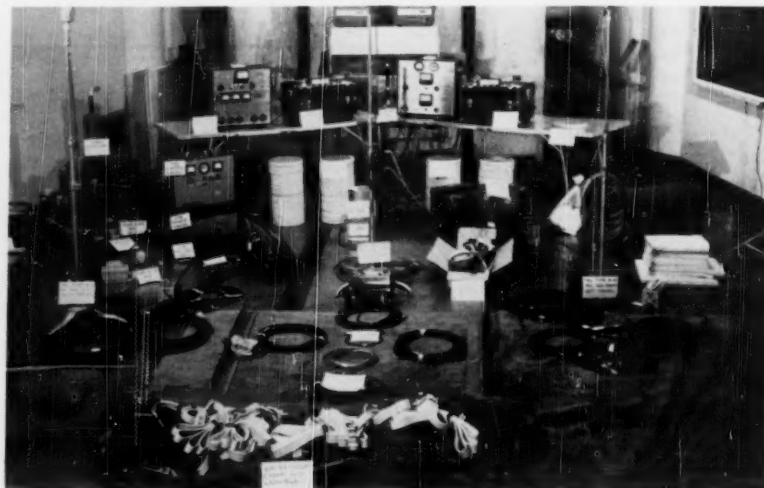
AN ORGANIST LOOKS AT HI-FI

(Continued from page 24)

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DL 5288) "get through" two speakers more readily than one. Thus it seems to me, speaking particularly of organ recordings, that a compatible stereo pick-up gives a tonal life to monaural LP's. There is a vast store of music set down on monaural LP's, and fortunately neither the ones you have, nor the ones you may be thinking of acquiring, are obsolete.



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A CHOIRMASTER'S SPIRITUAL DUTIES

(Continued from page 68)

to touch hearts for God, and I have learned that this is impossible unless God has first touched me.

God has shown me that He cannot use me unless I give Him complete control of my life. This involves total surrender: time, talents, emotions, self-life, everything. The Scriptural phrase, "death to self," couldn't be more true and, as St. Paul put it, a daily death is involved. When this is entered into, Christ Himself lives His life in and through us. Thus we become, as I mentioned earlier, supernatural people, for we have the life of Christ Himself in us.

When we have accepted His claims on our lives, and totally surrendered to Him, then, and then only, will He begin to use us to His glory. Then, and then only, will our weekly round of rehearsals and services begin to count for eternity.

Yes, the rehearsals, the preparation, the planning, the hours of detailed and careful background work—these are important, terribly so. I have heard sloppy organ playing and careless choral singing in churches and I have realized that some of the physical details of preparation had been neglected. A serious artist prepares for a concert with utmost care, and rightly so. How much more, then, should we prepare the music which we offer as a "sacrifice of praise" unto the Lord? "Art for the Lord's sake" is an even more demanding slogan than "art for art's sake."

So, in our practice and preparation, do we fill our waterpots with water, as He commanded. This is our part of the task. His part, then, is to transform it into the wine of His Blessing. ▶▶▶

A new series of Jam Handy filmstrips in color is being offered by the Jam Handy Organization, Detroit 11, Michigan, entitled "Opera and Ballet Stories." This includes Wagner's *Lohengrin* and *The Mastersingers*, Delibes' *Coppelia* ballet, Mozart's *The Magic Flute*, Verdi's *Aida* and Rossini's *Barber of Seville*. Six correlated recordings accompany the filmstrips.



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FROM OUR READERS

THANK you very much for the copy of the *Music Journal* for October, 1958. You certainly did a fine job on Elkhart and the Centennial Celebration. Many of the people around the building and others as well have seen the magazine and would like to have copies. We are proud of the musical instrument industries of our city and want to thank you for giving them this fine publicity.

—E. L. Danielson
Mayor, Elkhart, Indiana

I feel the *Music Journal* has been growing to help a wider class of musicians, school people, the private teacher and educator; it's now without competition. Congratulations.

—Ruth Bampton
Pasadena, California

THIS could only happen once in a life-time! In the September issue of *Music Journal* a picture of three young Boise musicians appeared with Hazel Ghazarian Skaggs' article, *Is the Make-up Lesson Necessary?* Left to right the boys are: Earl Dorman, Krag Hopingardner and Dale Schwarzhoff, as they appeared in the *Idaho Daily Sunday Statesman* in 1952. Because Boise had the largest Junior club in the country, Phyllis Latons Hanson, editor of the *Junior Club Magazine*, used it on her cover for the May 1952 issue.



YOUR October *Music Journal* just arrived, and from a lot of standpoints we think it's the greatest thing we have seen in the music field. We were impressed with the nice clean format handling from beginning to end. I am sure that every band instrument manufacturer, as well as the city of Elkhart, will be most appreciative of your all-out effort to give our town this recognition.

—Leif R. Juhl
Elkhart, Indiana

I THINK your magazine is inspiring and educating, stirring up much food for thought. It should be very helpful in my line of teaching.

—H. Lazzari
Walla Walla, Washington

Earl is now a 15-year-old sophomore, Krag and Dale both 17 and seniors in High School. All are members of the R.O.T.C. They still play the piano for relaxation and community service, and all agree that their piano work made R.O.T.C. choir and band activities more meaningful.

—Bernice Brusen
Boise, Idaho

(*Music Journal* is delighted to identify this picture and to note the development of the three boys, with thanks to Miss Brusen, Past President of the Idaho Federation of Music Clubs.—Ed.)



HIGH FIDELITY

These instruments relate your love to me

With high fidelity:

Deep-toned bassoon, reverberating drum

To my ears come

With echoes of the tender trust and true

I place in you.

Oh, deeper than the rolling organ tone

This love we own!

As high and clear as flute or violin,

Liquid as waterfall of harp-strings played,

Your voice comes to me, not one bit delayed,

As undistorted as if we had been

Together in this place, both listening

To music coming from two hearts that sing!

—M. Albertina

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF *Music Journal* published monthly for January, February, March, September, October and bi-monthly for November-December, April-May and June-July, at New York, N. Y. and East Stroudsburg, Pennsylvania, for October 1, 1958.

The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Al Vann, 157 West 57th St., New York, New York; Editor, Sigmund Spaeth, 157 West 57th Street, New York, N. Y.; Managing Editor, None; Business Manager, None.

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Al Vann
Publisher

Sworn to and subscribed before me this 8th day of September, 1958.

Franklin R. Dreisbach
Notary Public

(My commission expires April 17, 1961)

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